

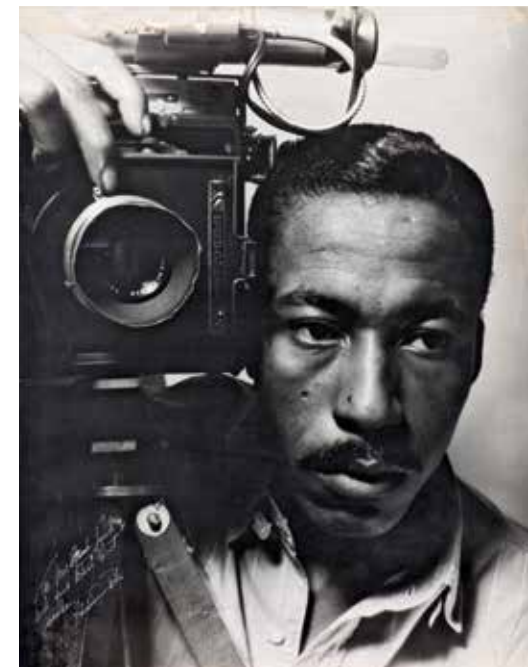
For the many
NOT THE FEW

Spring/Summer 2022 – Fall/Winter 2022/23

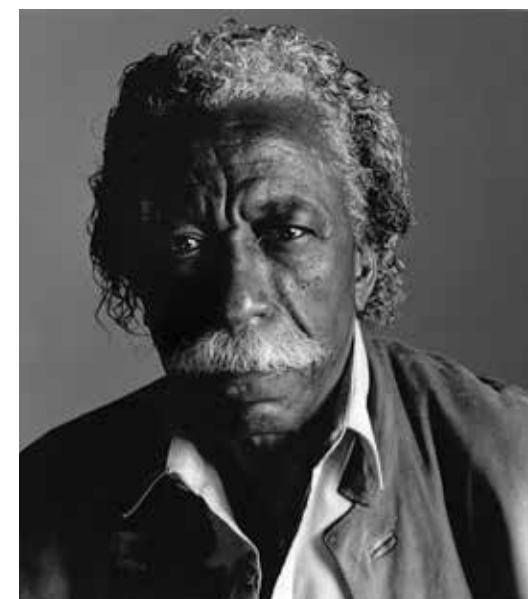
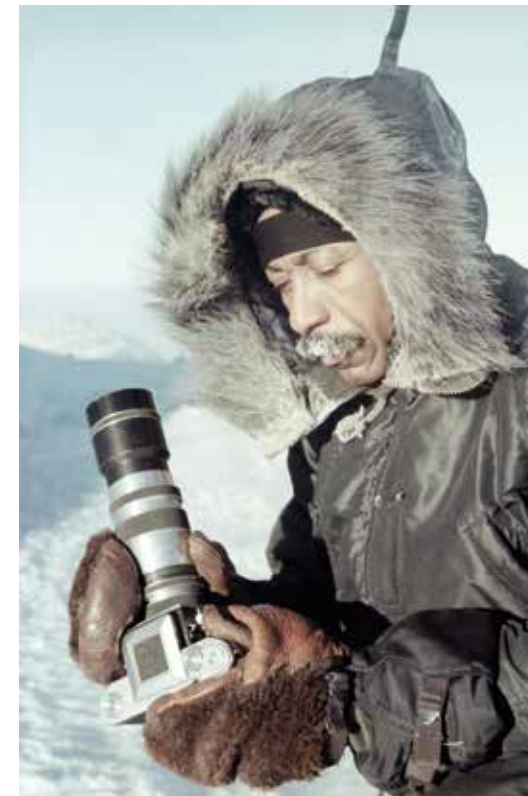
Steidl

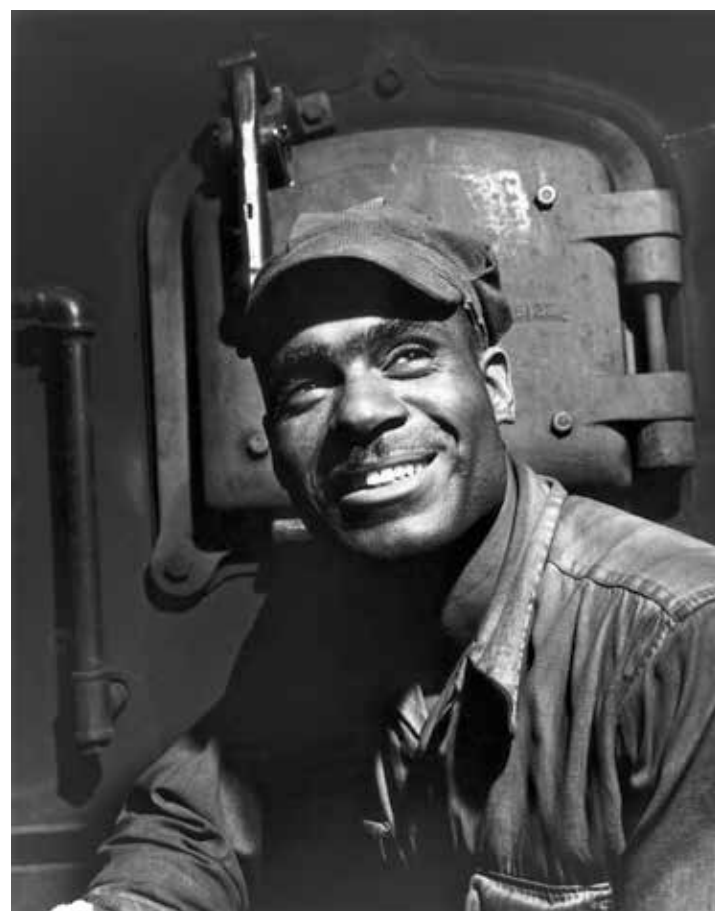
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Gordon Parks 1912-2006





Gordon Parks (1912–2006) was a photographer, filmmaker, musician and author whose 50-year career focused on American culture, social justice, race relations, the civil rights movement and the Black American experience. Born into poverty and segregation in Fort Scott, Kansas, Parks was awarded the Julius Rosenwald Fellowship in 1942, which led to a position with the Farm Security Administration. By the mid-1940s he was working as a freelance photographer for publications such as *Vogue*, *Glamour* and *Ebony*. Parks was hired in 1948 as a staff photographer for *Life* magazine, where for more than two decades he created groundbreaking work. In 1969 he became the first Black American to write and direct a major feature film, *The Learning Tree*, based on his semi-autobiographical novel, and his next directorial endeavor, *Shaft* (1971), helped define a film genre. Parks continued photographing, publishing and composing until his death in 2006.

By 1944 Gordon Parks had established himself as a photographer who freely navigated the fields of press and commercial photography, with an unparalleled humanist perspective. That year, Roy Stryker—the former Farm Security Administration official now heading the public relations department for the Standard Oil Company (New Jersey)—commissioned Parks to travel to Pittsburgh Pennsylvania and document the Penola, Inc. Grease Plant.

Parks spent two years chronicling the plant's industry—critical to Pittsburgh's history and character—by photographing its workers and their occupations. The resulting images, dramatically staged, lit and composed, showed the range of activities for Black and white workers, divided by roles, race and class. The photographs were used for marketing and made available to local and national newspapers, as well corporate magazines and newsletters. Yet they served as much more than a documentation of industry—enduring as an exploration of labor and its social and economic ramifications in World War II America. Featuring more than 100 photographs, many previously unpublished, this is the first book to focus exclusively on Parks' work for the Standard Oil Company, illuminating an important chapter in his oeuvre prior to his landmark career as a staff photographer for *Life* magazine.

Photographing the grease plant at Pittsburgh was a pretty nasty job. It was nasty because in every building and on every floor grease was underfoot. The interiors in the older buildings were extremely dark and absorbed plenty of light, so it was necessary to use long extensions and many bulbs. The extensions, throughout the day, were covered with grease.

Gordon Parks, letter to Roy Stryker, March 1944

Co-published with The Gordon Parks Foundation and The Carnegie Museum of Art

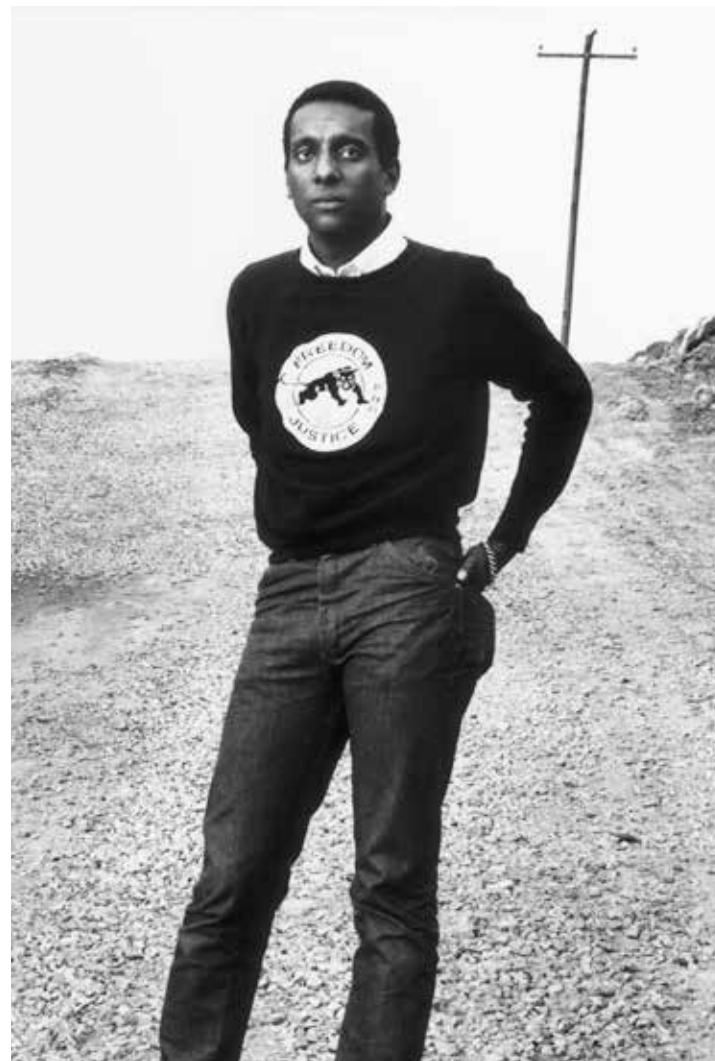
Gordon Parks Pittsburgh Grease Plant, 1944/1946

Series editor: Peter W. Kunhardt, Jr.
Edited by Dan Leers
Foreword by Peter W. Kunhardt, Jr. and Eric Crosby
Texts by Philip Brookman, Mark Whitaker and LaToya Ruby Frazier
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224 pages
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95 black-and-white photographs and 58 color images
Four-color process
Clothbound hardcover with dust jacket

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-96999-005-6

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Gordon Parks' 1967 *Life* magazine essay "Whip of Black Power" is a nuanced profile of the young and controversial civil rights leader Stokely Carmichael. As chairman of the Student Nonviolent Coordinating Committee, Carmichael gained national attention and inspired media backlash when he issued the call for Black Power in Greenwood, Mississippi, in June 1966. Parks, on contract with *Life*, shadowed him from the fall of 1966 to the spring of 1967, as Carmichael gave speeches, headed meetings and promoted the growing Black Power movement. Parks' photos and writing addressed Carmichael's intelligence and humor in equal measure, presenting the whole man behind the headline-making speeches. In his finely drawn sketch of a leader and a movement, Parks reveals his own advocacy of Black Power and its message of self-determination and love.

Stokely Carmichael and Black Power delves into Parks' groundbreaking presentation of Carmichael, and provides a detailed analysis of his images and accompanying text about the charismatic leader. Essays by Lisa Volpe and Cedric Johnson shed critical new light on the subject. Carmichael's own voice is represented through a reproduction of his important essay "What We Want" from September 1966.

For three months now I had watched [Stokely] spellbind crowds who flocked to hear him in cities all across the country. His jarring call for Black Power had exploded emotions everywhere. Among whites—conservatives and liberals alike—it provoked anger and consternation; among Negroes it brought dismay and doubt to some, but to the masses it came as a burst of hope. Gordon Parks, "Whip of Black Power," draft manuscript, *Life*, 1967

Co-published with The Gordon Parks Foundation and the Museum of Fine Arts, Houston

Exhibition: Museum of Fine Arts, Houston,
16 October 2022 to 16 January 2023

Gordon Parks Stokely Carmichael and Black Power

Series editor: Peter W. Kunhardt, Jr.
Edited by Lisa Volpe
Texts by Lisa Volpe and Cedric Johnson
Book design by Holger Feroudj / Steidl Design
176 pages
9.8 × 11.4 in. / 25 × 29 cm
53 black-and-white photographs and 30 color images
Four-color process
Clothbound hardcover with dust jacket

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-094-0

[Available—order now!](#)





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Gordon Parks Segregation Story Expanded Edition

Series editor: Peter W. Kunhardt, Jr.
Edited by Peter W. Kunhardt, Jr.
and Michal Raz-Russo
Texts by Maurice Berger, Dawoud Bey
and Charlayne Hunter-Gault
Book design by Duncan Whyte,
Bernard Fischer / Steidl Design
208 pages
9.8 × 11.4 in. / 25 × 29 cm
117 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-96999-026-1

[Available—order now!](#)

This new edition of Gordon Parks' *Segregation Story* includes several never-before-published photographs, as well as enhanced reproductions created from Parks' original transparencies. A selection of 26 images from *Segregation Story* first appeared in the September 24, 1956 issue of *Life* magazine as part of the photo essay "The Restraints: Open and Hidden." Although some of these were exhibited during his lifetime, the bulk of Parks' assignment was thought lost. In 2011, five years after Parks' death, The Gordon Parks Foundation discovered more than 70 color transparencies from the series. Revising the original book published by Steidl in 2014, this expanded edition is the most comprehensive publication of this pivotal body of work to date.

In the summer following the 1955 bus boycott in Montgomery, *Life* magazine sent Parks to Alabama to document the daily realities of African Americans living under Jim Crow laws that enforced racial segregation. Over the course of several weeks in summer 1956, he photographed an extended Black family, the Causeys, at home and work in the rural South. The resulting images are among Parks' most powerful and groundbreaking, and have since become iconic representations of the conditions that led to the civil rights movement. Among them is one of Joanne Thornton Wilson and her niece, Shirley Anne Kirksey, standing in front of a theater in Mobile, Alabama—a celebrated photograph that became, in Parks' words, a forceful "weapon of choice" in the struggle against racism and segregation. In addition to unseen images from the series, the expanded *Segregation Story* includes a new essay by artist Dawoud Bey, alongside texts from the first edition by the late art historian Maurice Berger and the esteemed journalist and civil rights activist Charlayne Hunter-Gault.

Time has taught me that it is not enough to look, condemn, or praise—to be just an observer. I must attempt to transcend the limitations of my own experience by sharing, as deeply as possible, the problems of those people I photograph.
Gordon Parks

Co-published with The Gordon Parks Foundation



Jamel Shabazz



Photo by Mike McCoy

The Gordon Parks Foundation / Steidl Book Prize

Steidl is delighted to announce Jamel Shabazz as the 2022 recipient of The Gordon Parks Foundation / Steidl Book Prize. Launched in 2020, the prize provides a publishing platform for artists whose practice reflects and extends Gordon Parks' legacy. Shabazz is the second artist to receive the honor, following LaToya Ruby Frazier, whose book *Flint Is Family In Three Acts* is now available. The prize embraces Parks' belief in collaborative and interdisciplinary approaches to art-making and social action. The resulting book features previously unpublished work by an artist whose practice embodies Parks' commitment to catalyzing social, cultural and political change.

Shabazz's *Albums* presents for the first time his portraits of New York's communities from the 1970s to '90s as they exist in his archive: small prints thematically grouped and sequenced in family photo albums that function as portable portfolios. In every instance Shabazz aims, in his words, to capture the "honor and dignity" of his subjects.

THE GORDON PARKS FOUNDATION

The Gordon Parks Foundation supports and produces artistic and educational initiatives that advance the legacy and vision of Gordon Parks—recognized as one of the most significant American photographers of the twentieth century, as well as a writer, musician, and filmmaker, who used the arts to further "the common search for a better life and a better world."

Through exhibitions, publications and public programs organized in collaboration with national and international institutions at its exhibition space in Pleasantville, New York, the foundation provides access to, and supports understanding of, the work and contributions of Gordon Parks for artists, scholars, students and the public. Through its year-round educational programming and annual grant-making initiatives, the foundation champions current and future generations of artists and humanitarians whose work carries on Parks' legacy.



Born and raised in Brooklyn, Jamel Shabazz picked up his first camera at the age of 15 and began documenting his communities, inspired by photographers such as Leonard Freed, James Van Der Zee and Gordon Parks. His work has been featured in numerous solo and group exhibitions, including those at the Brooklyn Museum, The Studio Museum in Harlem, the J. Paul Getty Museum, and the Victoria and Albert Museum. Among Shabazz's publications are *Back in the Days* (2001) and *A Time Before Crack* (2005). He has worked as a teaching artist at institutions such as the International Center of Photography and the Bronx Museum's Teen Council youth program, and was honored at the 2018 Gordon Parks Foundation Awards.

The influential New York photographer Jamel Shabazz has created portraits of the city's communities for over 40 years. Born and raised in Brooklyn, Shabazz began photographing people he encountered on New York streets in the late 1970s, creating an archive of cultural shifts and struggles across the city. His portraits underscore the street as a space for self-presentation, whether through fashion or pose. In every instance Shabazz aims, in his words, to represent individuals and communities with "honor and dignity." This book—awarded the Gordon Parks Foundation / Steidl Book Prize—presents, for the first time, Shabazz's work from the 1970s to '90s as it exists in his archive: small prints thematically grouped and sequenced in traditional family photo albums that function as portable portfolios.

Shabazz began making portraits in the mid-1970s in Brooklyn, Queens, the West Village and Harlem. His camera was also at his side while working as an officer at Rikers Island in the 1980s, where he took portraits of inmates that he later shared with their friends and families. Shabazz had his rolls of color film processed at a one-hour photo shop that provided two copies of each print: he typically gave one to his sitters, and the second he organized into changing albums to be shown to future subjects. This book features selections from over a dozen albums, many never-before-seen, and includes his earliest photographs as well as images taken inside Rikers Island, all accompanied by essays that situate Shabazz's work within the broader history of photography.

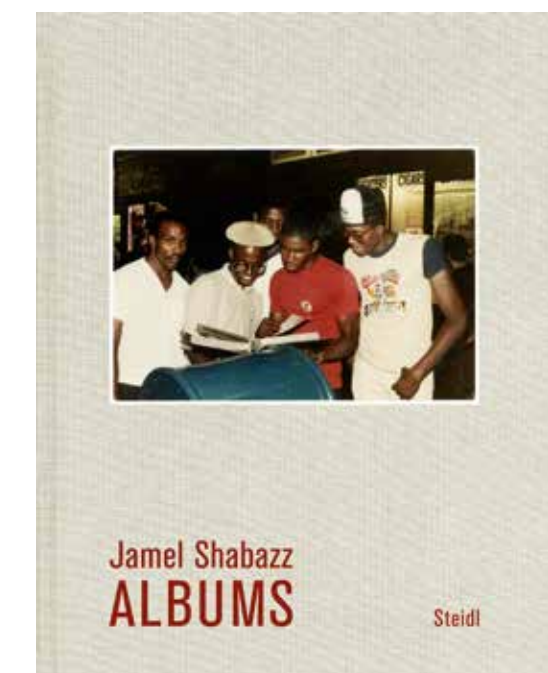
Like the conventional scrapbook is often viewed as a personal visual storytelling object, Shabazz's photo albums are shaped by his memory, the sounds of the times, the hope he had in the community, and the people he encountered. Deborah Willis

2022 Recipient of The Gordon Parks Foundation / Steidl Book Prize

Jamel Shabazz Albums

Series editor: Peter W. Kunhardt, Jr.
Edited by Michal Raz-Russo
Texts by Deborah Willis, Nelson George, Leslie Wilson,
Michal Raz-Russo and Peter W. Kunhardt, Jr.
Book design by Steidl Design
240 pages
9.5 × 11.8 in. / 24 × 30 cm
50 black-and white and 100 color photographs
Four-color process
Clothbound hardcover

€ 48.00 / £ 45.00 / US\$ 50.00
ISBN 978-3-96999-095-7





Born in 1995 in Katlehong, Johannesburg, Lindokuhle Sobekwa came to photography through his participation in the "Of Soul and Joy" project in the Thokoza township in south-east Johannesburg. In 2017 he was selected by the Magnum Foundation for Photography and Social Justice to develop *I Carry Her Photo With Me*. Sobekwa's work has been exhibited in South Africa, Norway, the US and Iran; in 2018 he became a Magnum nominee.

Lindokuhle Sobekwa began this project after finding a family portrait with his sister Ziyanda's face cut out. He describes her as a secretive, rebellious and rough presence, and recalls the dark day when she chased him and he was hit by a car: she disappeared hours later and returned only a decade later, ill. By this time Sobekwa had become a photographer and realized the family had no picture of her: "One day I saw this beautiful light coming in through the window shining on her face. I lifted up the camera to catch the moment and she shot me an evil look and said: 'Stop! If you take that picture I'm going to kill you!' So I lowered my camera. I still wish I had taken the shot." Ziyanda died soon after.

Employing a scrapbook aesthetic with handwritten notes, *I Carry Her Photo With Me* is a means for Sobekwa to engage both with the memory of his sister and the wider implications of such disappearances—a troubling part of South Africa's history. The book complements his wider work on fragmentation, poverty and the long-reaching ramifications of apartheid and colonialism across all levels of South African society.

Disappearances like my sister's are not unique to my family [...] it is something that is not often talked about and has a serious impact on families and communities. Lindokuhle Sobekwa

Lindokuhle Sobekwa *I Carry Her Photo With Me*

Text by Lindokuhle Sobekwa
Book design by Lindokuhle Sobekwa
and Gerhard Steidl
104 pages
7.5 × 10 in. / 19 × 25.3 cm
20 black-and-white and 25 color
photographs and 1 illustration
Four-color process
Hardcover

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-95829-754-8





Born in Cape Town in 1981, Mikhael Subotzky is an artist working across mediums including film, photography, painting and collage. His work is a fractured attempt to place himself in relation to the social, historical and political narratives surrounding him, and combines the directness of social documentary photography with a reconsideration of the photographic medium itself. Subotzky's work is held in public collections including the Museum of Modern Art, New York, Tate Modern, London, and the San Francisco Museum of Modern Art, and has been exhibited at the Liverpool (2012), Lubumbashi (2013) and Venice (2015) Biennials. He lives and works in Johannesburg.

Born in Bath in 1981, Patrick Waterhouse is an artist whose work plays with narrative representation and explores the construction of history and its origins. His projects are often collaborative, shaped by close engagement with his subjects. Waterhouse's work has been exhibited at the Guggenheim Museum, Bilbao, the National Gallery of Art, Washington D.C., as well as the Lubumbashi (2013) and Liverpool Biennials (2012); it is held in collections including the Guggenheim Museum, New York, the San Francisco Museum of Modern Art and Centre Pompidou, Paris. His latest book is *Restricted Images. Made with the Warlpiri of Central Australia* (2018).

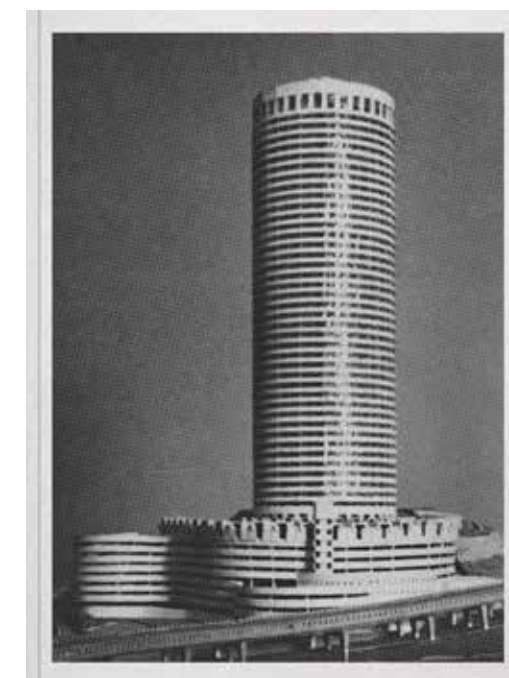
Mikhael Subotzky and Patrick Waterhouse worked at Ponte City, the iconic Johannesburg apartment building and Africa's tallest residential skyscraper, for more than six years. There they photographed its residents and exhaustively documented the building—every door, the view from every window, the image on every television screen. This remarkable body of photographs appears here in counterpoint to an extensive archive of found material and historical documents; a sustained sequence of essays and documentary texts is also integrated into the visual story. In the essays, some of South Africa's leading scholars and writers explore Ponte City's unique place in Johannesburg and in the imagination of its citizens. What emerges is a complex portrait of a place shaped by contending projections, a single, unavoidable building seen as refuge and monstrosity, dreamland and dystopia, a lightning rod for a society's hopes and fears, and always a beacon to navigate by. This long-term project received the Discovery Award at Les Rencontres d'Arles in 2011. The first edition of *Ponte City*, published by Steidl in 2014 and now out-of-print, was awarded the Deutsche Börse Photography Prize in 2015.

In order to reconstitute its story, one must pay close attention to this multitude of voices, disentangling what is true from what is felt or imagined and constitutes a different kind of reality. It is an inevitably polyphonic narrative that Mikhael Subotzky and Patrick Waterhouse offer us here. Clément Chéroux

Mikhael Subotzky and Patrick Waterhouse Ponte City Revisited: 54 Storeys

Edited by Ivan Vladislavić
Introduction by Clément Chéroux
Texts by Lindsay Bremner, Denis Hirson,
Harry Kalmer, Kgebetli Moele, Sean O'Toole,
Melinda Silverman, Ivan Vladislavić and
Percy Zvomuya
Book design by Tim Wan
416 pages
8.3 × 10.9 in. / 21 × 27.8 cm
152 color photographs and 114 illustrations
Four-color process
Hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-761-6





Manketti Nut #1. Cgaesje Komtsa was born in the veld in 1940 and has spent a lifetime walking the Kalahari sands barefoot. *Tjum! kui tsxau tzi #kaollaesi tjulho* ("the village where we make crafts and teach children"), near Tsumkwe. Otjozondjupa Region. September 2019



Bullet. Dixgao Kaesje displays her smoking pipe made from an empty bullet cartridge, a relic from the South African Border War (from 1966 to Namibia's independence in 1990). Makuri, Nyae Nyae Conservancy, Otjozondjupa Region. September 2019

Margaret Courtney-Clarke was born in Namibia in 1949. After studying art and photography in South Africa, she spent the next four decades working as a photographer in Italy, the USA and across Africa before returning to Namibia in 2009. Courtney-Clarke's work demonstrates her particular dedication to rural cultures threatened by modernization and consumerism. Her publications include the acclaimed trilogy of *Ndebele* (1986), *African Canvas* (1990) and *Imazighen* (1996), as well as several collaborations with Maya Angelou. Steidl published Courtney-Clarke's *Cry Sadness into the Coming Rain* in 2017.

Following *Cry Sadness into the Coming Rain* (Steidl, 2017), which documents the seared landscapes of the Namib Desert and was shortlisted for the Deutscher Fotobuchpreis 18|19, Margaret Courtney-Clarke now turns her lens to the bushmen of the Kalahari Desert. The inspiration for *When Tears Don't Matter* comes, in part, from her grandfather's photographs of almost a century earlier during his mandate as Secretary for South West Africa (now Namibia), some of which are reproduced in this book. 10,000 kilometers of formidable terrain take Courtney-Clarke across remote bushveld, sand and salt pans to drought-stricken conservancies, tenuous farming communities that function as holding tanks for "inconvenient indigenes," "cultural villages" and peri-urban squatterments, as far east as she could travel through the Namibian Kalahari Desert.

Largely invisible to the outside world, the bushmen today are dispossessed of their land: a "shadow people" sidelined by officialdom, economic inequity and outdated mythologies which present them as living in an "uncontaminated" state. In this complex country where notions of truth and objectivity (and whiteness) are constantly explored, the battle against disenfranchisement is largely unsuccessful. Courtney-Clarke's photographs lie at the crossroads between documentary and activism, and their basis is an unfailing empathy with her subjects—in her words: "What is crucial in this work is to give place to a voice in search of a listener."

Margaret Courtney-Clarke's photographs show us the indignities of life on the periphery. Rob J. Gordon

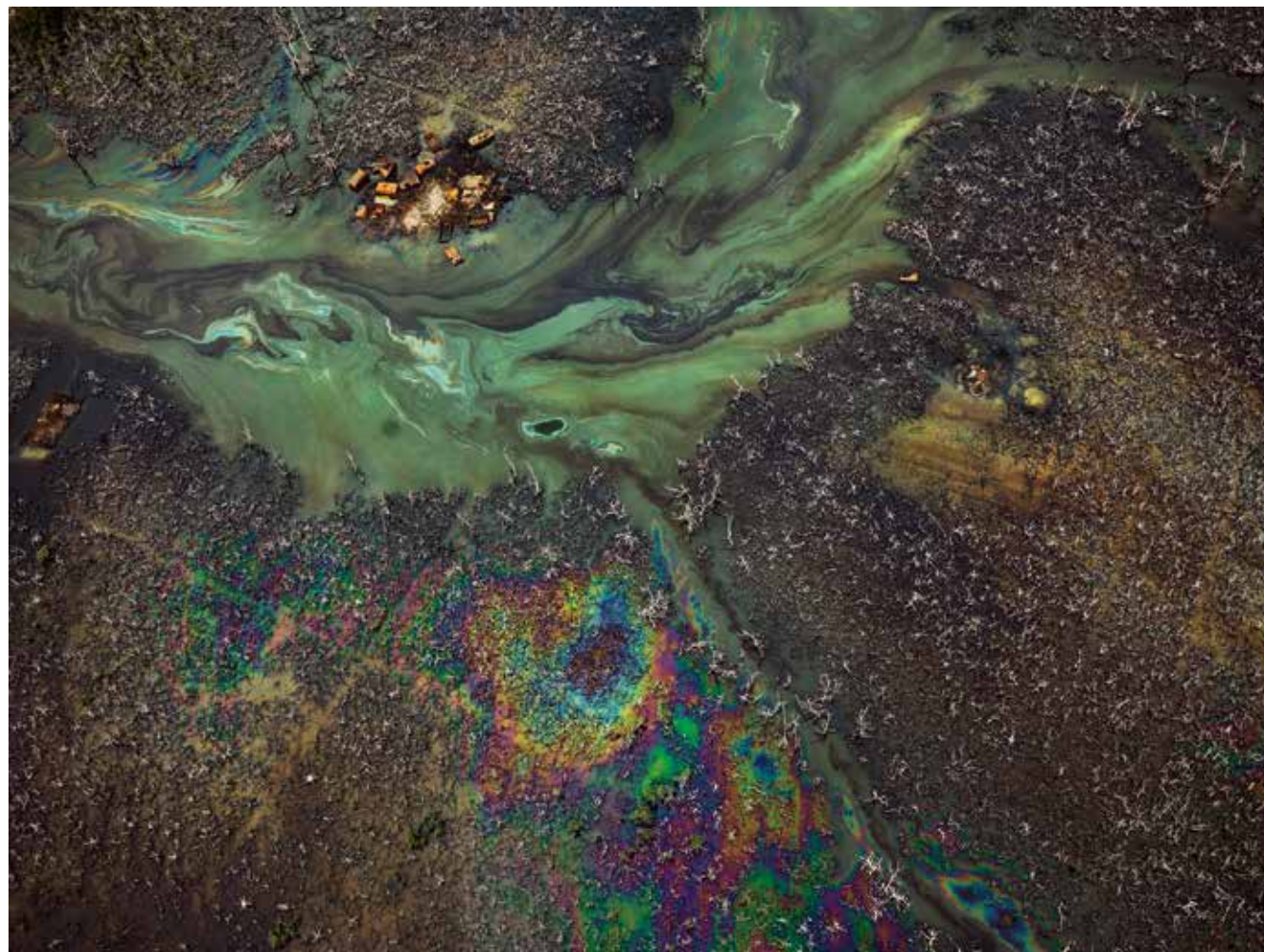
Margaret Courtney-Clarke When Tears Don't Matter

Texts by Margaret Courtney-Clarke, Kileni A. Fernando, Rob J. Gordon and Virginia MacKenny
Book design by Margaret Courtney-Clarke and Holger Feroudj / Steidl Design
240 pages
12 x 9.6 in. / 30.5 x 24.4 cm
98 black-and-white and 68 color photographs
Tritone and four-color process
Clothbound hardcover

€ 65.00 / £ 58.00 / US\$ 75.00
ISBN 978-3-95829-877-4



WHEN TEARS DON'T MATTER
MARGARET COURTNEY-CLARKE



Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers. Since the early 1980s Burtynsky's imagery has explored the collective impact we as a species are exerting on the environment. Renowned for his sustained investigation of the "indelible human signature" caused by industrial incursions into the landscape, previous projects have explored mining, quarrying, manufacturing, agriculture, shipping, the production of oil, and the development of China. In addition, he has made three award-winning films with director Jennifer Baichwal, *Manufactured Landscapes* (2006), *Watermark* (2013) and *Anthropocene: The Human Epoch* (2018). Burtynsky's books with Steidl are *China* (2005), *Quarries* (2007), *Oil* (2009), *Water* (2013), *Salt Pans* (2016), *Anthropocene* (2018) and *Natural Order* (2020).

Edward Burtynsky African Studies

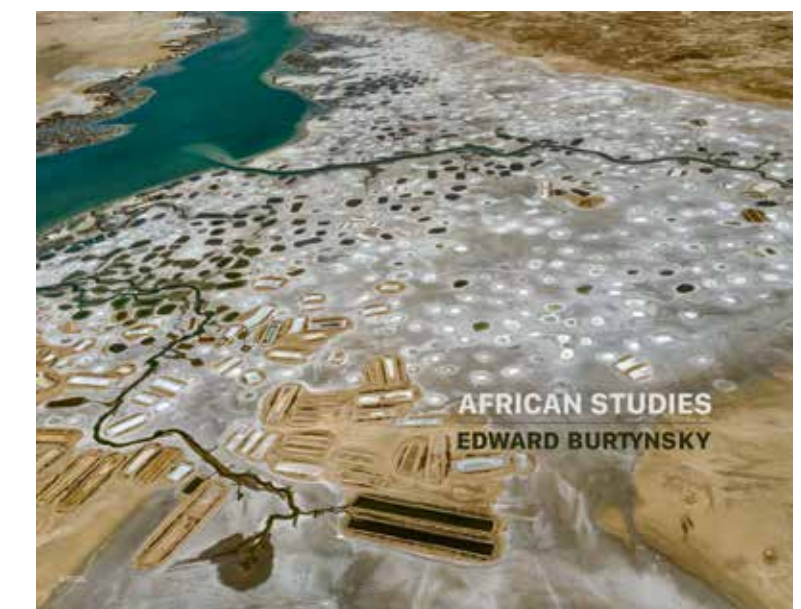
Texts by Deborah Bräutigam, Edward Burtynsky, Raffi Khatchadourian, Christopher Littlewood, Marc Mayer and Azu Nwagbogu
Book design by Jim Panou and Marcus Schubert
208 pages
14.3 × 11.3 in. / 36.4 × 28.8 cm
154 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 95.00 / £ 85.00 / US\$ 95.00
ISBN 978-3-96999-145-9

In Edward Burtynsky's recent photographs, produced across the African continent, the patterns and scars of human-altered landscapes initially appear to form an abstract painterly language; they reference the sublime and often surreal qualities of human mark-making. While chronicling the major themes of terraforming and extraction, urbanization and deforestation, *African Studies* conveys the unsettling reality of sweeping resource depletion on both a human and industrial scale.

From natural landscapes to artisanal mining and mechanized extraction, several distinct chapters culminate with China in Africa: a series depicting the economic inroads being made by China, including the interiors of gigantic newly built manufacturing plants. This project brings together the work of seven years, presenting the latest installment in Burtynsky's ongoing oeuvre.

Homo sapiens began migrating out of Africa as early as 200,000 years ago. Fast-forward to the twenty-first century and we've come full circle, returning to one of the last places on Earth to be swept into the unrelenting machinations of the human industrial complex. With our ever-increasing population and appetite for unlimited economic and technological expansion, the African continent, boasting a tremendous wealth of unexploited resources, is a fragile, final frontier—resting squarely in the crosshairs of progress. Edward Burtynsky





Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers. Since the early 1980s Burtynsky's imagery has explored the collective impact we as a species are exerting on the environment. Renowned for his sustained investigation of the "indelible human signature" caused by industrial incursions into the landscape, previous projects have explored mining, quarrying, manufacturing, agriculture, shipping, the production of oil, and the development of China. In addition, he has made three award-winning films with director Jennifer Baichwal, *Manufactured Landscapes* (2006), *Watermark* (2013) and *Anthropocene: The Human Epoch* (2018). Burtynsky's books with Steidl are *China* (2005), *Quarries* (2007), *Oil* (2009), *Water* (2013), *Salt Pans* (2016), *Anthropocene* (2018) and *Natural Order* (2020).

Jennifer Baichwal has directed and produced documentaries for over 20 years. Her distinctions include Al Gore's Reel Current Award and Best Canadian Feature Film at the Toronto International Film Festival 2006 for *Manufactured Landscapes*, about the work of Edward Burtynsky in China; and the 2014 Toronto Film Critic's Association prize for Best Canadian Film and Canadian Media Awards prize for Best Documentary for *Watermark*. *Anthropocene* is her tenth feature documentary.

Nicholas de Pencier is a documentary director, producer and director of photography. His credits include *Let It Come Down: The Life of Paul Bowles* (International Emmy), *The Holier It Gets*, (Best Canadian Doc, Hot Docs), *The True Meaning of Pictures* (Gemini, Best Arts), *Hockey Nomad* (Gemini, Best Sports) and *Manufactured Landscapes*, (TIFF Best Canadian Feature; Genie, Best Doc). De Pencier was also director, producer and director of photography of *Watermark* and *Black Code*. He photographed and co-directed with Baichwal *Long Time Running* about the Tragically Hip's historic Man Machine Poem tour.

Edward Burtynsky with Jennifer Baichwal and Nick de Pencier *Anthropocene*

Texts by Edward Burtynsky, Jennifer Baichwal, Nick de Pencier, Suzaan Boettger, Colin Waters and Jan Zalasiewicz
Poems by Margaret Atwood
Book design by Barr Gilmore
224 pages
14.2 x 11.3 in. / 36 x 28.7 cm
104 photographs
Four-color process
Clothbound hardcover with dust jacket

€ 95.00 / £ 85.00 / US\$ 95.00
ISBN 978-3-95829-489-9

This is a new edition of the sold-out *Anthropocene*, Edward Burtynsky's latest book to document human destruction of Earth on a geological scale. In photos as beautiful as they are disconcerting, Burtynsky explores issues such as extinction (large-scale burning of elephant tusks to disrupt illegal trade and the black market, the plight of the last white rhino), technofossils (Nigerian landfill sites entirely of plastic, massive concrete tetrapods to protect Chinese coastline from erosion), and terraforming (mines and industrial agriculture). Containing specially commissioned poems by Margaret Atwood published here for the first time, a statement by Burtynsky and a range of essays, *Anthropocene* presents compelling artistic and scientific responses to these urgent topics.

The book is one part of the larger "Anthropocene" project, a multi-disciplinary body of work with filmmakers Jennifer Baichwal and Nick de Pencier which includes a major traveling exhibition, documentary film and interactive website. Its starting point is the research of the Anthropocene Working Group, an international body of scientists advocating to change the name of our present geological epoch, Holocene, to Anthropocene—the period where human activity dominates climate and environmental change. Including images of the video components and augmented reality experiences from the exhibition, the book, like the overall project, combines traditional and new lens-based media in an innovative and dynamic expression of humanity's profound and lasting changes on the planet.

Edward Burtynsky, Jennifer Baichwal and Nick de Pencier ... demonstrate the power of art to engage us aesthetically and intellectually on issues of pressing concern.

Marc Mayer,
Director and CEO of the National Gallery of Canada





Mat Hennek was born in the Black Forest area of Germany in 1969 and today lives with his partner, the French pianist Hélène Grimaud, in upstate New York and California. While previously based in Berlin, Hennek created influential photographic portraits for the entertainment and music industries, before turning his attention to the natural and built landscape. He has held solo exhibitions throughout Europe, Asia and the USA. His books with Steidl are *Woodlands* (2017), presented with Grimaud as the multimedia concert *Woodlands and Beyond...* at Hamburg's Elbphilharmonie, combining his photos with her performance of impressionistic compositions; and *Silent Cities* (2020), portraits of some of the world's great cities, all curiously lacking people and transformed into monuments of silence.

In the atmospheric photographs of *Sounds of Spheres*, Mat Hennek creates striking impressions of how we imaginatively engage with nature. Whether depicting the world from a traditional receding perspective—a misty landscape at sunrise, snow-laden branches, palm trees bending in the wind—or from above—the serpentine curves of a river, fossil-like patterns in sand, the churning surface of the ocean—Hennek does not record nature but captures the apparitions it evokes. Through the soft blurring of edges, lyrical color and a focus on pattern, his images move between representation and abstraction, simultaneously capturing and veiling form. The idea of the sphere links subjects that may at first seem unrelated: a rock posed like a face at the top of a mountain, the glowing ball of the setting sun, the round shapes of ice crystals in a miniature frozen universe, and the great globe of the Earth upon which all this unfolds. And yet Hennek's fascination with spheres is never merely formal: through the "sounds of spheres" he taps into the harmonizing musical resonances of all living things—secret but accessible, if we only listen closely enough.

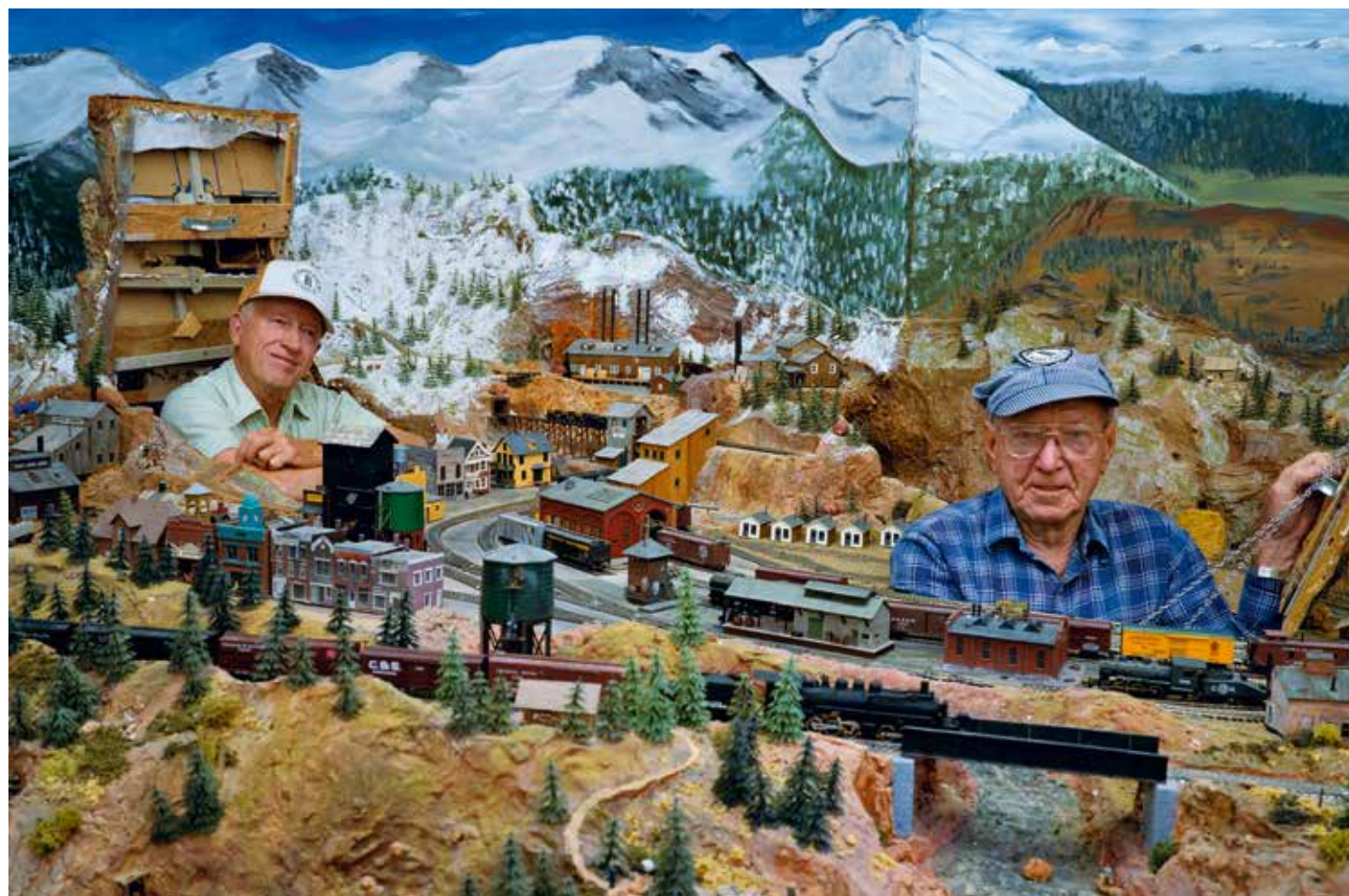
All living beings produce sounds, just like the planets in the universe: a symphony that we hear only if we become attentive.
Mat Hennek

Mat Hennek Sounds of Spheres

Text by Hélène Grimaud
Book design by Mat Hennek and Matthias Langner / Steidl Design
80 pages
12.3 × 12.6 in. / 31.2 × 32 cm
2 black-and-white and 69 color photographs
Four-color process
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-96999-147-3





A pioneer of 1970s art photography, Mitch Epstein's awards include the Prix Pictet, the Berlin Prize and a Guggenheim Fellowship; he was recently inducted into the National Academy of Design. Numerous collections hold his work, including the Museum of Modern Art and Tate Modern. Epstein's Steidl books include *Family Business* (2003), *American Power* (2011), *New York Arbor* (2013), *Rocks and Clouds* (2017), *Sunshine Hotel* (2019), *Property Rights* (2021) and *In India* (2021).

Between the 1970s and '90s, Mitch Epstein photographed the rituals of excess and alienation, jubilation and desire that defined late twentieth-century America. These pictures marked the beginning of his photographic inquiry into the American psyche and landscape that has now lasted half a century. *Recreation* captures the vitality of modern America in a pre-smartphone, less self-conscious time. In these early works, Epstein's wit reigns, along with his singular way of making the mundane startle and the extraordinary appear to perfectly fit in.

This new edition expands on the original *Recreation* book published by Steidl in 2005. More than a third of these photographs have never been published, and all of them have been re-worked with fidelity to the pictorial quality of the films of the era.

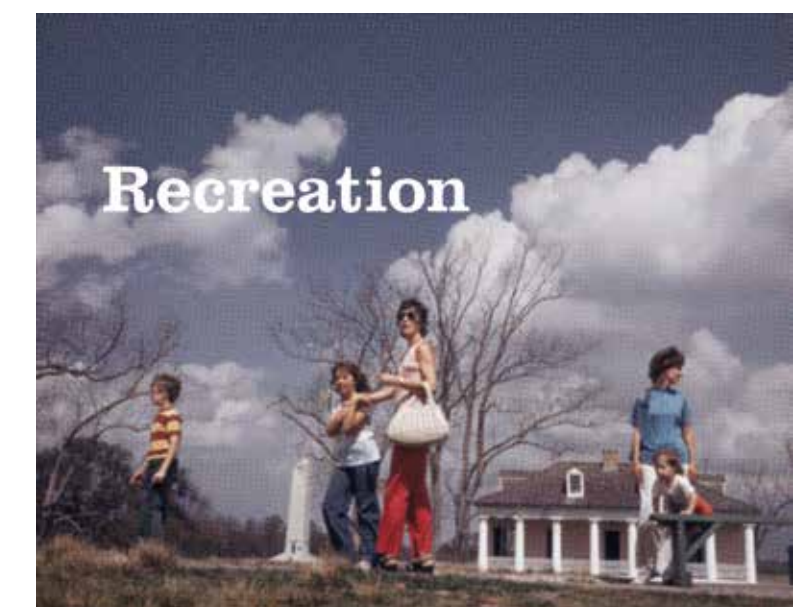
Epstein maps the freakishly mundane landscape of American leisure, from motel swimming pools and airport waiting rooms to state fairs and national parks. There's a polish to these photos that sometimes seems at odds with their funky subjects ... but the dissonance keeps viewers on edge, which, I suspect, is just where Epstein wants us. For all its affection and humor, this is not a comforting picture of Americans at play.
Vince Aletti, *Photograph magazine*

Mitch Epstein Recreation

Edited by Susan Bell and Ryan Spencer
Book design by Naomi Mizusaki, Supermarket
176 pages
13.8 x 11 in. / 35 x 28 cm
84 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-96999-082-7

[Available—order now!](#)





A pioneer of 1970s art photography, Mitch Epstein's awards include the Prix Pictet, the Berlin Prize and a Guggenheim Fellowship; he was recently inducted into the National Academy of Design. Numerous collections hold his work, including the Museum of Modern Art and Tate Modern. Epstein's Steidl books include *Family Business* (2003), *American Power* (2011), *New York Arbor* (2013), *Rocks and Clouds* (2017), *Sunshine Hotel* (2019), *Property Rights* (2021) and *In India* (2021).

Between 1973 and '76, Mitch Epstein photographed in American cities—New York, Los Angeles and New Orleans, among others. In 1973 he was initially shooting in black-and-white as a student of Garry Winogrand when he asked his teacher, "Why not color?" With Winogrand's blessing, Epstein shot his first rolls of Kodachrome. *Silver + Chrome* is a chronicle of his three years alternating between color and black-and-white, before eventually committing to color.

This book contains Epstein's earliest work, virtually none of which has been seen before. In these kinetic tableaux, the artist's exuberance is tamed, just barely, by his formal intelligence. He depicts American city life as it undergoes taboo-shattering sexual liberation, economic crises and the repercussions of a boondoggle war in Vietnam, immersing us in the urban chaos of this complicated time.

Epstein goes on adventures. There is no way to tell from one photograph what the location, colors, or content of the next will be—except interesting, beautiful, and dangerous.

Ben Lifson, *Village Voice*

Mitch Epstein Silver + Chrome

Edited by Ryan Spencer
Text by Mitch Epstein
Book design by Naomi Mizusaki, Supermarket
112 pages
10.4 × 13.8 in. / 26.3 × 35 cm
22 black-and-white and 30 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 70.00 / £ 65.00 / US\$ 80.00
ISBN 978-3-96999-083-4

[Available—order now!](#)





Born in Copenhagen in 1971 and based today near Berlin, Joakim Eskildsen studied book-making with Pentti Sammallahti at the University of Art and Design in Helsinki. His books include the self-published *Nordic Signs* (1995), *Bluetide* (1997) and *iChickenMoon* (1999); and *The Roma Journeys* (2007) and *American Realities* (2016) with Steidl. His work has been published in *The New Yorker*, the *New York Times Magazine* and *Time* magazine, among others. Eskildsen is represented by Persons Projects and Robert Morat Galerie in Berlin, Purdy Hicks Gallery in London, Polka Galerie in Paris, and Gallery Kent in Copenhagen.

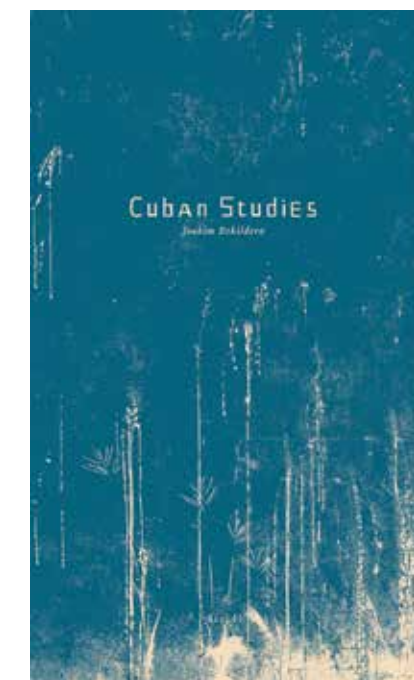
Cuban Studies is Joakim Eskildsen's third book in his trilogy on dysfunctional political systems, following *American Realities* (2016), which dealt with people living under the official poverty line in the United States after the financial collapse of 2011, and *Cornwall* (2018), a poetic photographic study of the county that voted for Britain to leave the European Union but would now decide otherwise. *Cuban Studies* is the result of Eskildsen's journeys between 2013 and 2017, when, accompanied by Cuban journalist Abel Gonzalez, he traveled throughout the country during a period of major transition following economic reforms. "The more I learned about Cuba," says Eskildsen, "the more difficult it became to understand. It was like learning to see the world from a different angle, so distinct from what I knew that I decided to keep an open mind and take the position of the listener, following my instincts rather than anything else. From my very first journey, Cuba put a spell on me that made me return again and again. It was a time of optimism and uncertainty, and great hopes for the future."

I visualize my projects as books even before they're half-finished. For me the book is the backbone of the project.
Joakim Eskildsen

Joakim Eskildsen *Cuban Studies*

Text by Abel Gonzalez
Book design by Joakim Eskildsen and Gerhard Steidl
144 pages
7.1 x 12.3 in. / 18 x 31.2 cm
118 color photographs
Four-color process
Hardcover

€ 48.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-704-3





Born in Munich in 1936, Thomas Hoepker studied art history and archaeology in Munich and Göttingen, before working as a freelance photographer for numerous magazines. In 1964 he was appointed to perhaps the most important of German illustrated magazines *Stern*. In 1989 he became a full member of Magnum Photos and was its president between 2003 and 2007. In 2005 and 2006 Hoepker made documentary films in South America for the French-German cultural network Arte and German public broadcaster SWR.

Thomas Hoepker was 27 years old when he set out on his ambitious journey across the United States—one that took him from coast to coast and back again over the course of three months and resulted in thousands of photos. The year was 1963 and Hoepker had been commissioned by the German magazine *Kristall* to “discover” America through his camera. The photo reportages he made, published in five issues of the magazine across dozens of pages, revealed Hoepker’s complex, skeptical and sometimes melancholy view of the American everyday, in big cities, small towns and all in between. His was an unromanticized vision in which the decadent existed alongside the desolate, the glitter with the grit.

As much as Hoepker recognized that the problematic American dream could go unfulfilled, he was fascinated with the country (settling in New York in 1976), and in 2020—at the age of 84 and after a successful career as a photojournalist and president of Magnum Photos—he once again set out on a road trip throughout the US. *The Way It Was. Road Trips USA* juxtaposes Hoepker’s color photographs from this trip with his original black-and-white images, taking us on a journey both through his changing sense of America and through time.

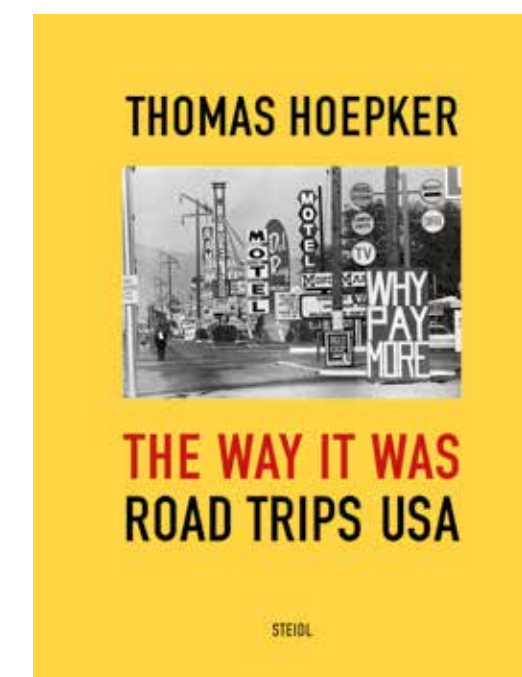
*If you want to go quickly, go alone.
If you want to go far, go together.*
African proverb

Thomas Hoepker The Way It Was Road Trips USA

Edited and text by Freddy Langer
Book design by Freddy Langer,
Holger Feroudj, Matthias Langner
192 pages
8.5 × 11 in. / 21.5 × 28 cm
397 black-and-white and 39 color photographs
Four-color process
Clothbound hardcover

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-96999-081-0

[Available—order now!](#)





Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *The Master IV* (2019), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020) and *Auguri* (2022).

This is the newest book in Juergen Teller's original and beloved "Masters" series. Teller made his first *Master* in 2005 as an homage to anything and everything he believes is a master or masterful—be it punk rock icon Iggy Pop, actor Gillian Anderson, football manager Carlo Ancelotti, or even a simple vase of flowers—as well as a tongue-in-cheek recognition of himself as the master of his photographic identity. The concept was simple: to create an ongoing collection of humble books, each at the same small size, with no text and as little design as possible—an antithesis to the standard overblown coffee-table book.

Like past volumes in the series, *The Master V* presents an unpredictable mix of Teller's eclectic photography: be it his unorthodox fashion work, still lifes, landscapes, portraits, or images that move between these genres. Featuring subjects including chess grand master Garry Kasparov, editor-in-chief of British *Vogue* Edward Enninful and fashion designer Demna Gvasalia, *The Master V* reveals some of the fascinating personalities most inspiring to Teller at this moment.

I don't like taking a sly picture on the side. I like the direct approach. I want to be as honest to myself and the subject as possible. And I'm depending on their humanness to come through. Juergen Teller

Juergen Teller The Master V

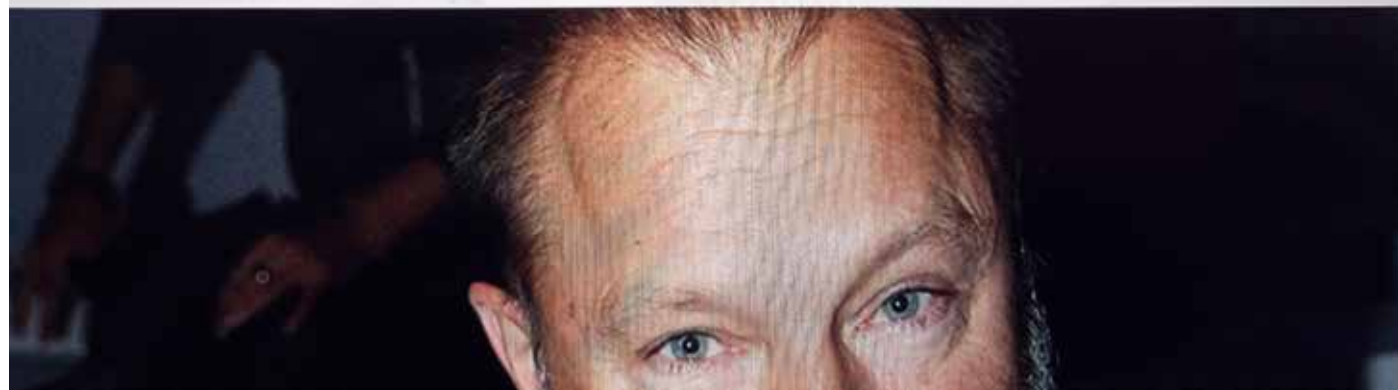
Book design by Juergen Teller and Dovile Drizyte
48 pages
6.9 × 9 in. / 17.5 × 23 cm
34 color photographs
Four-color process
Softcover

€ 20.00 / £ 15.00 / US\$ 25.00
ISBN 978-3-96999-134-3

JUERGEN
TELLER
THE
MASTER

IF YOU DON'T GET JUERGEN TELLER'S SHOOT, MAYBE INSTAGRAM ROTTED YOUR BRAIN

11 DAYS AGO IN STYLE
WORDS BY MAX GROBE



— FILM CRAVE (@filmcrave) February 25, 2021

The German fashion and celeb photographer — who notably once [shot a magazine spread of Kim Kardashian and Kanye West](#) and [himself](#) amid derelict grounds in France — apparently digs the not-so-perfect look in his work? Clearly, people don't understand his genius. Or why W cut him a check.

Basically, nobody was damning Teller with faint praise. He was called a “menace” and “photographic terrorist” who was awaited at the Hague — seriously — for his “war crimes.”

“*Sound of Metal*” star Ahmed stirred the pot even more with a tweet about Teller’s artistic approach: “This @wmag shoot was the fastest of my life. 20 seconds, two clicks. Juergen Teller is the OG,” the actor wrote.



Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l’art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *The Master IV* (2019), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020) and *Auguri* (2022).

“I never really think of anyone as models, even the models,” Juergen Teller has said, and “Everything I choose to photograph, I think is beautiful.” It was with these liberating beliefs in mind that Teller approached his photographs for the 2021 Best Performances issue of *W* magazine. *Notes About My Work* is Teller’s tongue-in-cheek response to the feedback he received on this controversial portfolio.

Best Performances is an annual issue of *W*, showcasing cinema’s stars of the moment as chosen by the magazine’s larger-than-life editor-at-large Lynn Hirschberg. In Los Angeles Teller photographed 28 actors in total, the established and the emerging, from Michelle Pfeiffer and George Clooney to Steven Yeun and Otmara Marrero, all posing with (and sometimes even on top of) cars—a quintessential feature of the city he wanted to celebrate. *W* was delighted with the result—celebrities looking fabulously normal, fashion championed as a way to enjoy life—yet online reactions were mixed. Teller was praised as “a perfect choice” for his “aversion to excess glamour,” but also subject to criticism, much misinterpreting his tone and working methods. This book presents Teller’s selection of screenshots of some of these “notes about his work”—a mirror onto social media and a playful reminder that beauty is whatever we choose it to be.

When critics disagree, the artist is in accord with himself.
Oscar Wilde

Juergen Teller Notes About My Work

Book design by Juergen Teller and Dovile Drizyte
48 pages
9 × 11.8 in. / 23 × 30 cm
74 color photographs
Four-color process
Softcover

€ 25.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-96999-135-0





Juergen Teller, born in Erlangen in 1964, studied at the Bayerische Staatslehranstalt für Photographie in Munich. His work has been published in influential magazines such as *Vogue*, *System*, *i-D*, *POP* and *Arena Homme+*, and has been the subject of solo exhibitions including those at the Institute of Contemporary Arts in London, the Fondation Cartier pour l'art contemporain in Paris and Martin-Gropius-Bau in Berlin. Teller won the prestigious Citibank Photography Prize in 2003, and from 2014 to 2019 held a professorship at the Akademie der Bildenden Künste Nürnberg. His books with Steidl include *Louis XV* (2005), *Marc Jacobs Advertising, 1998–2009* (2009), *Siegerflieger* (2015), *The Master IV* (2019), *Handbags* (2019), *Leben und Tod* (2020), *William Eggleston 414* (2020) and *Auguri* (2022).

Dovile Drizyte, born in Kaunas in 1982, is Juergen Teller's creative partner. Drizyte studied political science and diplomacy at Vytautas Magnus University in Kaunas, before relocating to New York where she worked with luxury and fashion brands for 15 years. Since 2018 she has been based in London, collaborating closely with Teller on all his editorial, art and publishing projects.

"We are building our future together" declared Juergen Teller and Dovile Drizyte on their wedding invitation, the words handwritten on a photo of the couple proudly wearing nothing less than safety hats and jackets, as they strike a pose on a construction site. This set the celebratory, irreverent tone for their wedding in Naples, an occasion they ensured was an unforgettable, multi-day experience for their guests, in a city they love for its gritty beauty and the warmth of its people.

Auguri is Teller and Drizyte's uninhibited visual diary of their wedding adventure, from initial location scouting to the welcome party with rooftop dancing overlooking the Bay of Naples and Mount Vesuvius. From the ceremony to the formal dinner—where each lucky guest received an unexpected gift from the bride and groom, a ceramic plate signed and printed with a different motif from the "We are building our future together" series—and the night's undeniable highlight: a delightfully dirty performance by subversive drag queen Christeene and her band. From the lazy Sunday afterwards, on a local beach with gelati, calamari and ping pong, to the honeymoon in Sicily. *Auguri* is at once Teller and Drizyte's personal thank you to their guests, and their tongue-in-cheek tribute to *amore* in all its vital, unadorned and fabulous forms.

I call you when I need you, my heart's on fire
You come to me, come to me wild and wild
 Tina Turner, "The Best"

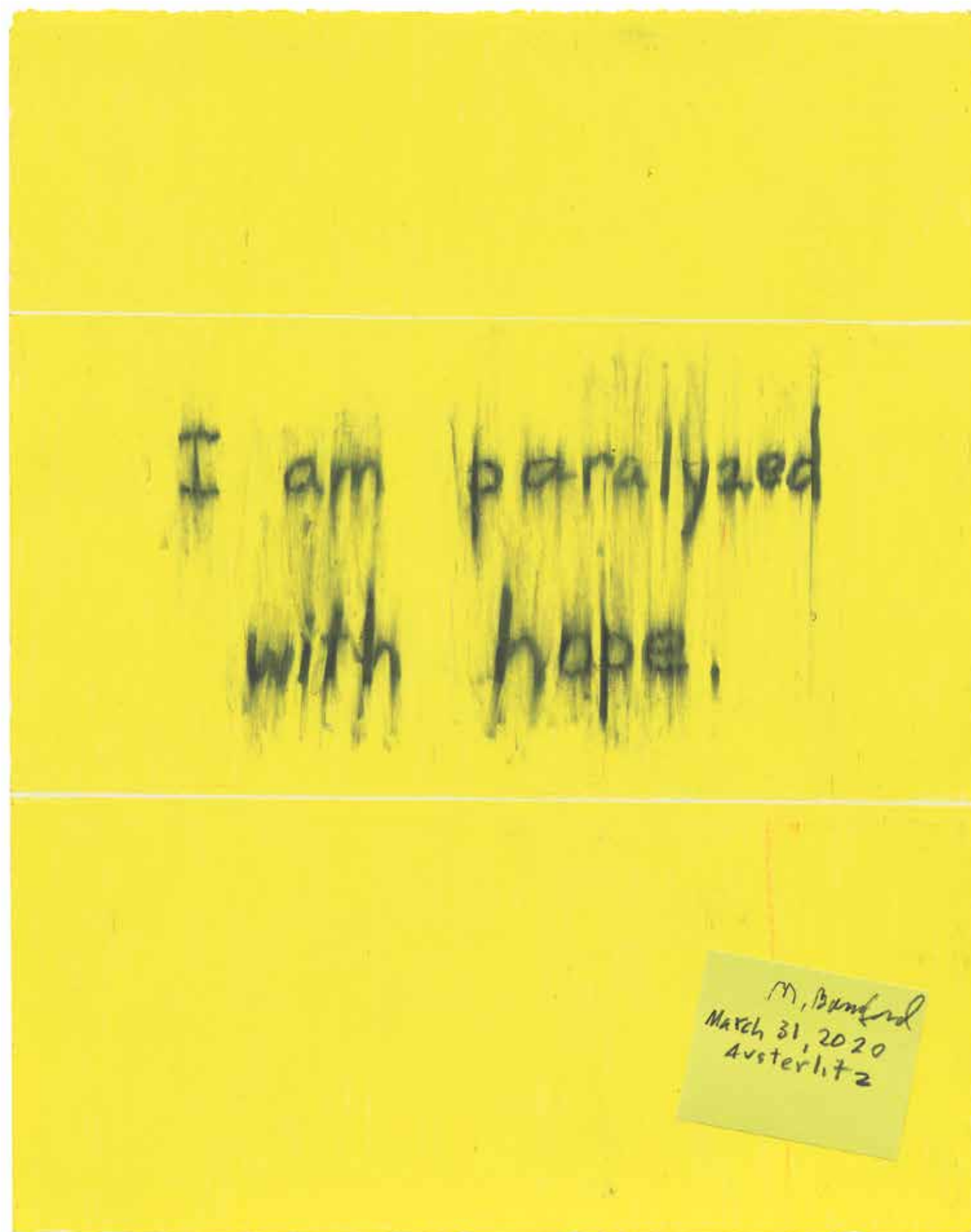
The Tellers Auguri

Book design by Juergen Teller and Dovile Drizyte
 288 pages
 6.3 × 8.3 in. / 16.1 × 21 cm
 274 color photographs
 Four-color process
 Hardcover with dust jacket

€ 38.00 / £ 35.00 / US\$ 45.00
 ISBN 978-3-96999-093-3

[Available—order now!](#)





Roni Horn was born in New York in 1955. Horn's œuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation, Fondation Beyeler and the Menil Drawing Institute. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *Remembered Words, A Specimen Concordance* (2019), *Dogs' Chorus* (2019) and *Remembered Words* (2022).

LOG (March 22, 2019–May 17, 2020), produced daily over a period of fourteen months, is a collection of drawings, quotations, collages, photographs, casual commentaries, notes on news and weather events, and original texts by Roni Horn. Known for conceptually oriented work in diverse media, Horn continues her exploration of identity and difference in *LOG*. The collection, with its 406 drawings, ranges from the humorous and strange to the sublime and disturbed. Lodged in this context is the complexity of daily, lived experience. The dates *LOG* records encompass the mundane scroll of life, the global pandemic's early days, a political system in breakdown, local bird and animal life, and radical changes in weather. It also includes more formal texts and drawings, some becoming leitmotifs threaded throughout the work. *LOG* transforms personal experience into an emotionally profound and unusual visual engagement. First exhibited in New York City in early 2021, this is a beguiling and immersive body of work that invites repeated viewing.

LOG is a diaristic poem, and if poetry is the most reliable navigator of tragedy, LOG may well be a guidebook. These pages record the relentless inquiries of an artist always at work, looking inward and outward, forward and back. LOG asks, "Is it true that rare things only become more rare?" The rarity here is Roni's mind, and our opportunity to wander with it in the strangest of years. Roni Horn's LOG is a beautiful book from a masterful maker of books. Matthew Barney

Co-published with ZE Books, Houston

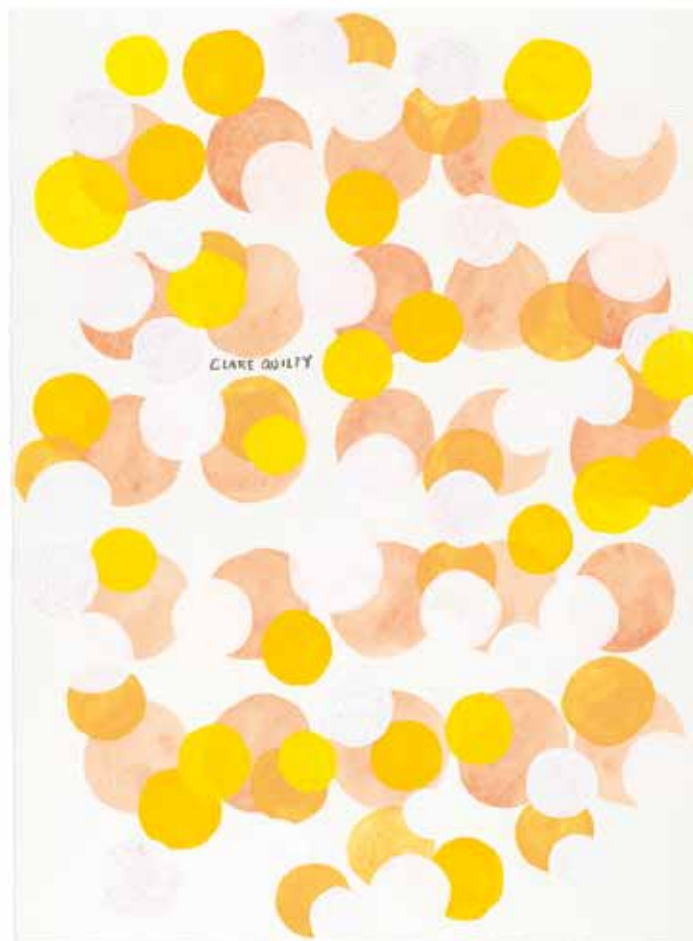
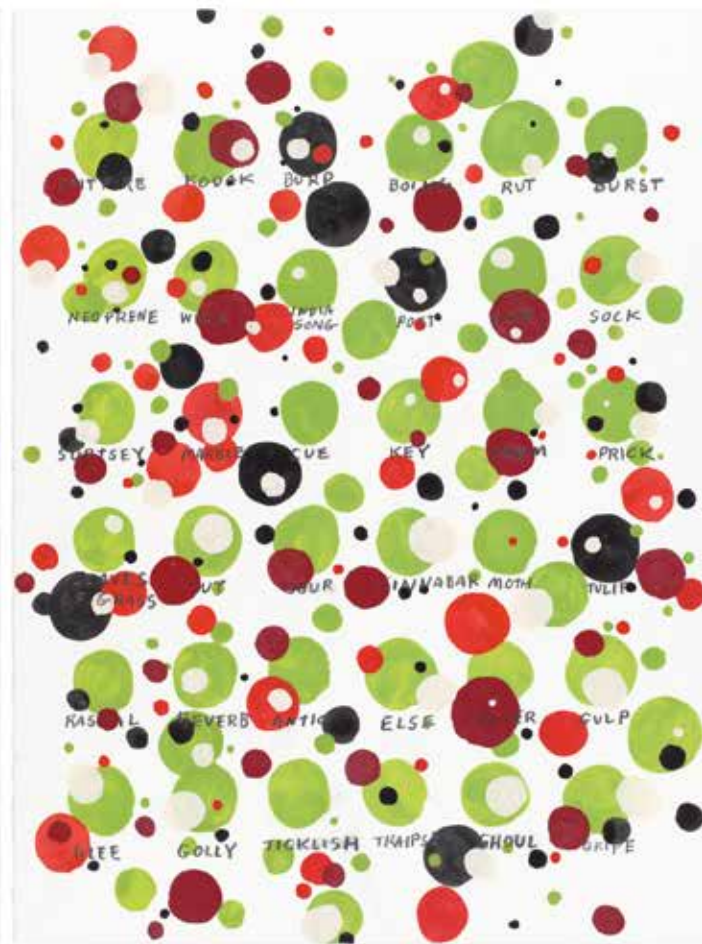
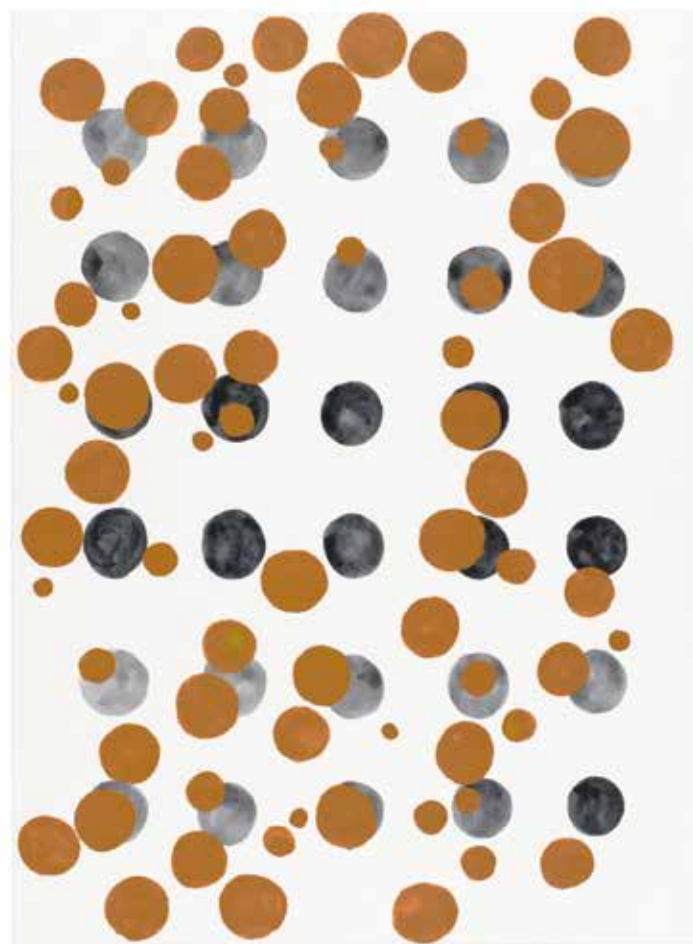
Roni Horn
LOG
 (March 22, 2019–May 17, 2020)

Book design by Roni Horn
 448 pages
 9.5 × 12 in. / 24.1 × 30.5 cm
 406 color images
 Four-color process
 Hardcover

€ 85.00 / £ 75.00 / US\$ 95.00
 ISBN 978-3-96999-041-4

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Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation, Fondation Beyeler and the Menil Drawing Institute. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *Remembered Words*, *A Specimen Concordance* (2019), *Dogs' Chorus* (2019) and *Remembered Words* (2022).

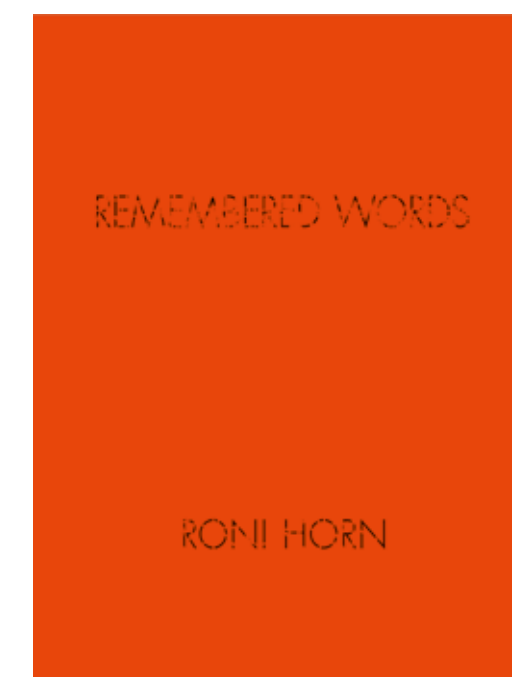
"Remembered Words" is the title of a series of watercolors Roni Horn created in 2013 and 2014. An important part of Horn's work revolves around language. In this series she literally engages in remembering words and pairs them with dots, adding the words to the dots like footnotes or captions, creating a kind of personal, even autobiographical form. The combination of the dots—which are sometimes arranged in color-coordinated rows, on other drawings random and overlapping, wild and out of control—with the words creates unexpected relations and meanings, endless strings of associations, absurd and beautiful at the same time.

Roni Horn Remembered Words

Book design by Roni Horn
296 pages
10.25 x 14 in. / 26 x 35.5 cm
296 color images
Four-color process
Clothbound hardcover

€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-86930-996-5

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Guðmundur Lárusson
Born 1945, Stykkishólmur
Member of the Marine Accident Investigation Board, former skipper

I don't suffer midwinter depression from the lack of light, that's doubtless been bred out of me the way they can breed anything you care to mention out of people, as happens in nature. I might not be a barrel of laughs in the winter but I don't get sad either. Still, I always keep an ear to the weather. Summer weather makes me feel good, when it's warm and sunny. Calm weather at sea is extremely pleasant, when you almost need to keep your eyes closed because of the refraction of the light. But that damn fog is the worst because you don't know where you are. You can't locate yourself in the fog.

Everyone has to fear nature a bit. It can be terrible sometimes. But like everyone else, you don't let it upset you just because the weather's unpleasant. It depends so much where you are. The wind's so much stronger when you're standing upright than when you're lying down in the grass, and the difference



Steinar Arnar Ragnarsson
Born 1935, Stykkishólmur
Foreman at fish processing plant

In 1995 it was one of the snowiest winters I remember here in Stykkishólmur. I live in a detached house but I'd never been able to walk straight off a snowdrift and onto my roof until that winter. The streets here were packed with snow that could hardly be cleared away, they just made tunnels through it. Endless snow-shovelling to get into my house. Then it happened one day that a woman who was trying to get home just got stuck right in a snowdrift, she was stuck in the snow and I went out and helped her and managed to get her to my house and she was there until the afternoon when a sleigh came to collect her and take her home. That's really the most snow I remember. Admittedly I was travelling a lot at that time, I had to go all the way north to Sígulfjörður and I hardly noticed any snow there until I got to the tunnel through the mountain, and when I came out and entered the fjord all I could see was up into the blue sky, because everything was literally swamped. I spent two

is noticeable at sea. If you swim in the sea in a storm you can't feel the weather, because there's no wind, but the moment you come up out of the sea you feel it. A boat I was on sank once. I was just a youngster, I'd just started my life, and I found out that the same law applies at sea and out in the meadow when you lie down in the grass: the wind largely disappears down in the troughs of the waves. But it's cold to swim in the sea. It was nasty weather, but not a tempest. A storm. A wave broke over the boat and it capsized. So there was nothing for it but to tread water and get swamped by all the waves. It was a very thick ocean wave, heavy seas, and I didn't know if I'd come back up on the wave I went down on. Two of the crew died, and one was a very good swimmer. He probably got trapped under a wave and couldn't get back up.

That experience haunted me for decades. But I went straight back to sea. Soon afterwards we lost a man overboard – I was a young mate and the boat was cruising. It was one of those old herring boats with a ladder up the side of the fishing gear, which was naturally slippery from fish oil or the wet, and he lost his footing and fell overboard. He probably hit his head on the gunwale and knocked himself out because I saw him when I turned round and I went after him. You should never do that, never do anything without thinking, because I only just made it back aboard and was in a much worse state than after swimming to land the month before. And that was in summer, the previous time it had still been winter. I went after him without any means of help, although they tried to pass me a lifeline, which in fact was all twisted. It would probably have been better to tie it round me before I went, because when you're in the sea you can't see a thing. You can't see far, your eye-level is virtually zero and I never saw the man after that. Even though he definitely wasn't far away from me.

The weather's like that. If you don't fight it, you become one with it and vanish. You cease to exist if you don't show resistance and cunning. Some people are said to have an eye for the

days there and on the way back it hadn't improved, it was worse, although they'd cleared a tunnel through the snow. I came face to face with the school bus and we had to reach out and fold back the driving mirrors so we could pass there, because the tunnel through the snow was so narrow. When I'd driven a little bit farther there was a huge gust of wind and my car went off the road, but fortunately against the slope upwards, not downwards. Luckily for me, a roadworks vehicle had driven past and they saw what happened, turned back and helped me up.

There was a phase when the weather was strong and made a lot of noise in the house at home – I always felt uneasy then, you weren't exactly scared but you were uneasy about whether something would start moving and something would happen. Admittedly that doesn't happen much here, there are never any gigantic gales, but while in a strong southerly there's not much of a storm here you only need to head up towards the mountains for ten minutes and you really feel it. I used to do a huge amount of travelling to different places here and you sometimes caught incredible southerly gales even if it wasn't very windy here. That's because it's closer to the mountains. The wind speed changes so much. But maybe we have worse northerlies than they do, they're sheltered there.

I've had some minor accidents with the ice. Just this winter, I was leaving my house and ice had formed overnight and I stepped out, went flying through the air and rolled down four steps on my back. I didn't hit my head, that escaped, but hurt my back. I had to be wheeled to hospital and I lay there for four weeks. My spine escaped, I was only bruised, but the experience stays with me a bit.

Roni Horn was born in New York in 1955. Horn's oeuvre focuses on conceptually-based photography, sculpture, books and drawing. Recent solo exhibitions include those at Tate Modern, Whitney Museum of American Art, Centre Pompidou, Kunsthalle Bregenz, Kunsthalle Hamburg, Kunsthalle Basel, Fundació Joan Miró, De Pont Foundation, Fondation Beyeler and the Menil Drawing Institute. Horn's books with Steidl include *bird* (2008), *aka* (2010), *Hack Wit* (2015), *Th Rose Prblm* (2016), *Remembered Words, A Specimen Concordance* (2019), *Dogs' Chorus* (2019) and *Remembered Words* (2022).

"Everyone has a story about the weather. This may be the single thing each of us holds in common. And though the weather varies greatly from here to there, it is, ultimately, one weather that we share. Small talk everywhere has occasioned the popular distribution of the weather. Some say talking about the weather is talking about oneself. And with each passing day, the weather increasingly becomes ours, if not us. *Weather Reports You* is one beginning of a collective self-portrait," writes Roni Horn, "a metaphor for the physical, metaphysical, political, social and moral energy of a person and a place". This book is a new edition of the original *Weather Reports You* of 2007, a gathering of oral reports on the weather made on location in Iceland, accompanied by snapshots taken at the time and place of each interview.

Weather is the key paradox of our time. Roni Horn

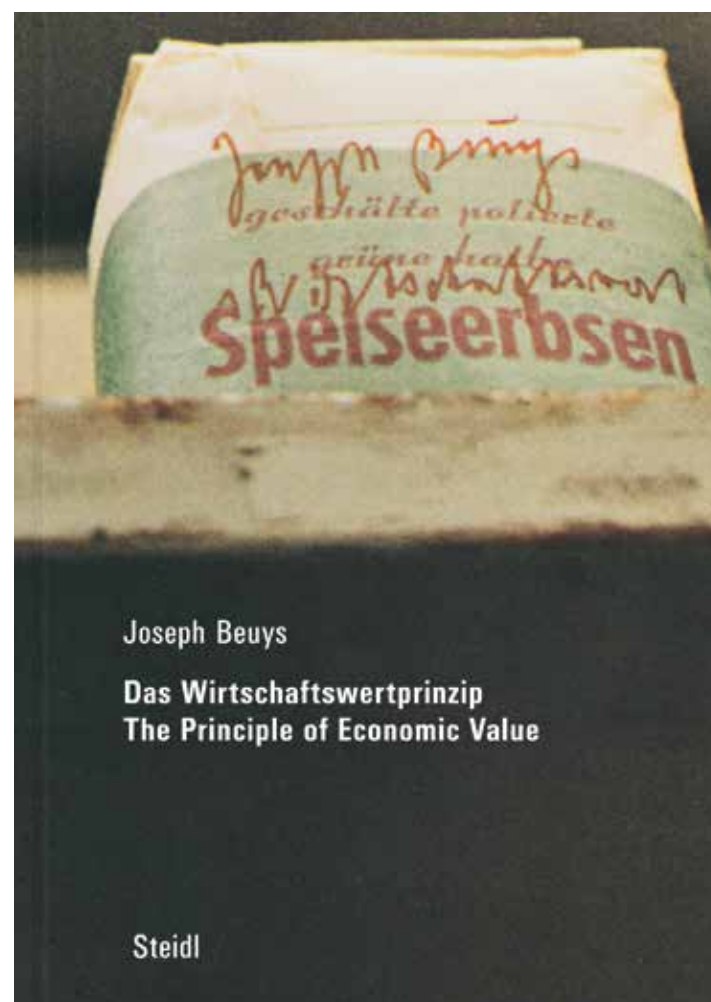
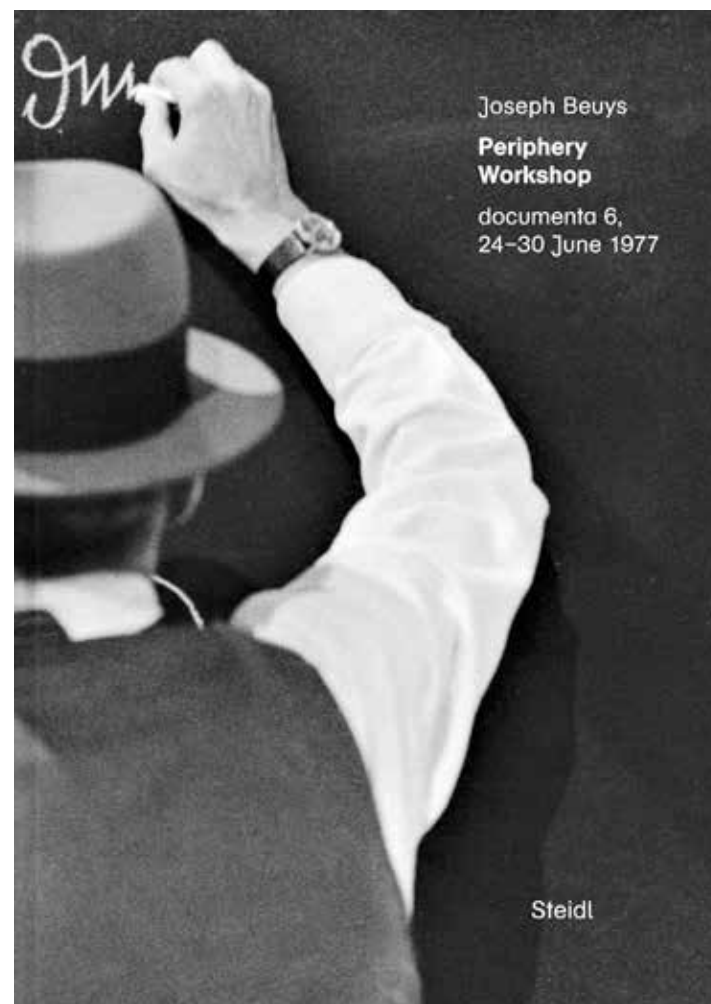
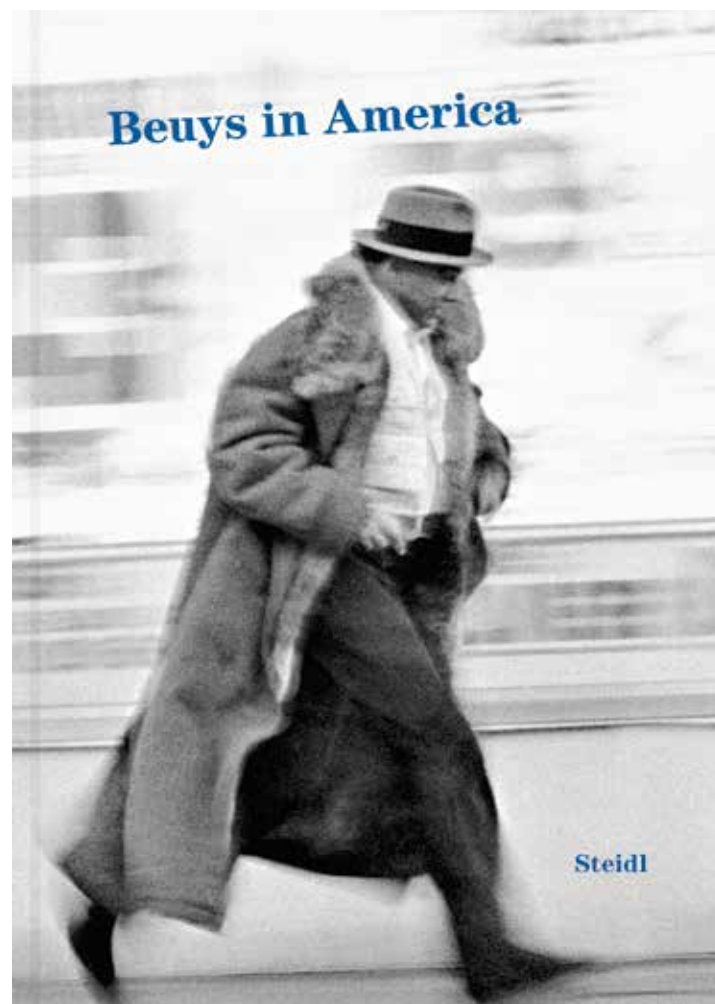
Co-published with Artangel, London

Roni Horn Weather Reports You

Book design by Roni Horn
200 pages
5.5 × 8 in. / 14 × 20.3 cm
76 color photographs
Four-color process
Softcover

€ 30.00 / £ 25.00 / US\$ 35.00
ISBN 978-3-95829-910-8





Widely regarded as one of the most influential artists of the twentieth century, Joseph Beuys (1921–86) was a sculptor, draughtsman, action and installation artist, as well as a teacher, politician and activist. After serving as a soldier in World War II, experiences that would strongly shape his practice, he studied sculpture at the Kunstakademie Düsseldorf, where he was made professor in 1961. From the early 1960s Beuys dissolved the difference between his biography and art, and increasingly employed his persona and charisma in what he deemed art's ultimate purpose: to radically democratize society. He called for the adoption of his universalist conception of art as a creative, transformative force within politics, science, philosophy and economics. Now as then, Beuys exerts a palpable influence upon artistic and political discourse.

Joseph Beuys Four Books in a Box

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Text by Monte Packham
136 pages
82 black-and-white photographs

Honey is flowing in all directions
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104 pages
86 black-and-white photographs and 7 documents

Das Wirtschaftswertprinzip / The Principle of Economic Value
Texts by Bart De Baere, Jan Hoet and Klaus Staeck
136 pages
7 black-and-white and 70 color photographs

Each volume also available individually—see steidl.de

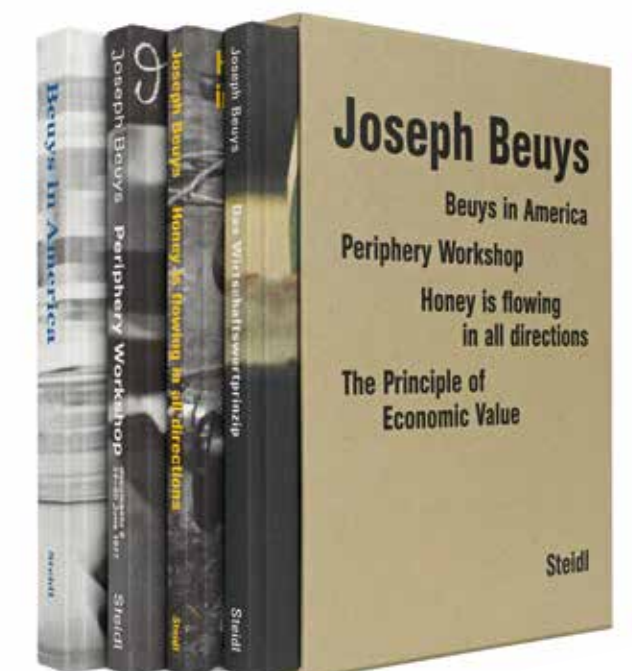
Four Books in a Box offers an insider's view of some of Joseph Beuys' most original works and celebrates the extraordinary 18-year collaboration between Beuys, Klaus Staeck and Gerhard Steidl. German political graphic artist Staeck started working with Beuys as early as 1968, publishing the artist's postcards, posters, screen-prints and multiples. In 1972 Steidl began printing and producing Beuys' editions for Staeck. Staeck and Steidl furthermore installed the artist's exhibitions and documented in photos and video many of his lectures, workshops and performances—on art, life, and "social sculpture," Beuys' theory that everything is art and everyone an artist.

Each volume in this boxed set explores a specific Beuys project: his infamous visit to America in 1974, his installation *Honeypump in the Workplace* at documenta 6 in 1977, the Periphery Workshop at documenta 6, and the inaugural exhibition of *Wirtschaftswerte* (Economic Values) at the Museum of Fine Arts in Ghent in 1980. Revealing the artist in full showman mode alongside more private moments, *Four Books in a Box* is a comprehensive look at Beuys the person and persona from those who knew him best.

To be a teacher is my greatest work of art. Joseph Beuys



Signed and numbered photograph by Gerhard Steidl





Hannah Collins was born in London in 1956. From 1989 to 2010 she lived and worked in Barcelona, and today lives between London and Almeria, Spain. Collins has received many awards including a Fulbright Scholarship and was nominated for the Turner Prize in 1993. In 2015 a retrospective of her work was shown at the Sprengel Museum Hannover, in conjunction with the award of the Spectrum Prize. In addition to the Hannover retrospective publication, Collins' books include *The Fragile Feast* (2011). She has completed a recent body of work in Japan and has ongoing projects in Amazonia and the American South.

Noah Purifoy (1917–2004) moved to Los Angeles in 1953 and enrolled as the first African-American student at what is now the California Institute of the Arts. Purifoy graduated with a BFA just before his fortieth birthday. With fellow artist Judson Powell he organized the exhibition "66 Signs of Neon" with material salvaged from the Watts Rebellion. He co-founded the Watts Towers Arts Center, and initiated various programs to bring art into the prison system. The Noah Purifoy Outdoor Sculpture Museum is situated near Joshua Tree in the Mojave Desert.

Hannah Collins Noah Purifoy

Edited with Mark Holborn
Text by Hannah Collins
Book design by Hannah Collins (following Walker Evans' book *Message from the Interior*)
44 pages
13.8 × 14.5 in. / 35 × 36.7 cm
18 black-and-white photographs
Quadratone
Clothbound hardcover

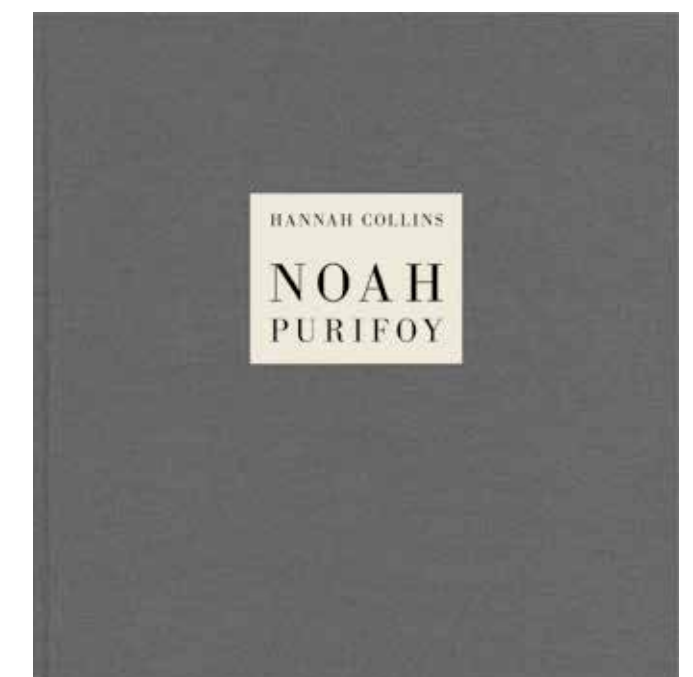
€ 95.00 / £ 85.00 / US\$ 98.00
ISBN 978-3-95829-268-0

Though born in Snow Hill, Alabama in 1917, Noah Purifoy lived most of his life in Los Angeles and Joshua Tree, California, where he died in 2004. The exhibition of his work, *Junk Dada*, at LACMA in 2015 as well as the recent publication by Steidl of his notebooks and essays in *High Desert*, have contributed to the legacy of this long-overlooked artist who first came to prominence with sculpture assembled from the debris of the Watts Rebellion of 1965.

In the last 15 years of his life Purifoy lived in the Mojave Desert where he created large-scale sculptures spread over ten acres. On visiting this site Hannah Collins made a series of exquisite black-and-white photographic studies of Purifoy's work. Her rigorous aesthetic stance is unwittingly reminiscent of the formality of Walker Evans, who would have greatly appreciated Purifoy's transformation of discarded materials into grand yet vernacular forms.

Message from the Interior, Walker Evans' photographic study of 1966, which through the selection of a handful of pictures of interiors suggests a wide and disparate landscape, became a model for the publication of Collins' work from Purifoy's site. Her 18 photographs are presented here in a format that exactly echoes Evans' publication, both typographically and spatially. The intention is not imitative, but refers to the grandeur and scale achieved by Purifoy. Cumulatively his work becomes a transitory monument inevitably destined to decay into the desert itself.

I do not wish to be an artist. I only wish that art enables me to be.
Noah Purifoy





Liu Zheng was born in Wuqiang Province, China in 1969 and grew up in a mining district of Shanxi Province. He studied in the Engineering and Optics Department of the Beijing Institute of Technology, and in 1995 co-founded the journal *New Photography*. Between 1994 and 2001 Liu Zheng traveled extensively throughout China to produce his series "The Chinese." Outside China his work has been shown in France, Italy and New York.

The "dream shock" of Liu Zheng's title refers to an awakening as if from a deep sleep. There is a moment between sleep and consciousness in which the dream state and conscious reality collide. It is a fertile, erotic and sometimes violent area of the mind, in which both exquisite and tortured imagery may surface. Liu Zheng is one of the few Chinese photographers whose work has reached the West. The exhibition of his extensive series "The Chinese" at ICP in New York in 2004 and the accompanying Steidl book indicated he was working on the borders between the documentary tradition and the extended portrait school of August Sander. His background with the *Workers' Daily* suggests his grounding as a photojournalist. Yet Liu Zheng's vision does not echo the common view of China, characterized by anonymity in the sheer mass of the population or by the momentum of industry. Frequently the subjects of his portraits are those on the fringes of Chinese society; his outsiders contribute to an unfamiliar collective portrait of a nation.

Dream Shock brings us to another space that exists in the mind itself. Some of the characters, such as a beautiful Peking Opera singer, may be half-familiar, but the historical references to a brutal occupation and the sexual explicitness take us into unprecedented territory. Elaborate scenes are delicately choreographed in a series of terrifying tableaux. The directness of photographic evidence exists alongside studio staging that is pure and unsettling theatre. We enter a wholly new domain.

Liu Zheng has eclipsed all the previous photographic clichés of the Chinese people and Chinese culture. Liu's photography is like a window opening onto a grand view of the cruelty and the darkness of this culture. Gu Zheng

Liu Zheng Dream Shock

Edited and introduction by Mark Holborn
Book design by Jesse Holborn
108 pages
11.5 × 12.1 in. / 29.2 × 30.8 cm
60 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-95829-267-3





Manfred Heiting is a designer and editor of photo publications and a collector of photo-books focusing on the period between 1839 and 1990. He has designed and edited *Photography 1922–1982*, *50 Years Modern Color Photography. 1936–1986* and *Between Science and Art. 50 Years German Photographic Society, 1951–2001*. Steidl has published his extensive surveys of German, Soviet, Japanese and Czech photobooks, as well as *Dr. Paul Wolff & Alfred Tritschler. The Printed Images 1906–2019* (2021) and Shigeru Onishi's *A Metamathematical Proposition* (2021).

This extensive overview is an homage to all the photographers, artists, writers, designers, printers, paper importers and publishers, as well as the museums, associations, and commercial clients and their organizations that shaped Dutch photo publications between 1912 and 1980. Across more than 500 pages, through a series of texts and more than 1,000 reproductions, the work and vision of Hendrikus Theodorus Wijdeveld, Piet Zwart, Jan Kamman, Paul Schuitema, Dick Eijffers, Nico de Haas, Emmy Andriessse, Cas Oorthuys, Martien Coppens, Ed van der Elsen, Jurriaan Schrofer, Dirk Meijer and Joop Swart—among dozens of others—is explored in detail. Highlighting the most important individual contributions they made to their trade and craft, the book also demonstrates their collaborative efforts for excellence. The publications documented here rank among the most creative and influential in the global fields of photography and the graphic arts.

The photograph is the new eye of our age: it is sober, unsentimental and neutral; it draws with speed and precision; it is objective and does not lie... Paul Schuitema

Manfred Heiting (ed.) Dutch Photo Publications 1918–1980

Edited and book design by Manfred Heiting
Texts by Dirk Bakker, Flip Bool, Mattie Boom,
Thomas Derda, Frederike Huygen and
Martijn le Coultre
560 pages
10.5 × 11.3 in. / 26.6 × 28.8 cm
1,095 color images
Four-color process
Hardcover

€ 145.00 / £ 135.00 / US\$ 150.00
ISBN 978-3-96999-156-5



At the Still Point

1620 Master Prints by 673 Photographers In four Volumes, from 1840–2000

Manfred Heiting is a designer and editor of photo publications and a collector of photo-books focusing on the period between 1839 and 1990. He has designed and edited *Photography 1922–1982*, *50 Years Modern Color Photography. 1936–1986* and *Between Science and Art. 50 Years German Photographic Society, 1951–2001*. Steidl has published his extensive surveys of German, Soviet, Japanese and Czech photobooks, as well as *Dr. Paul Wolff & Alfred Tritschler. The Printed Images 1906–2019* (2021) and Shigeru Onishi's *A Metamathematical Proposition* (2021).

This four-volume publication presents the best from The Manfred Heiting Collection of photographic prints, built between 1970 and 2000. The collection, covering the period 1840–2000, was transferred to the Museum of Fine Arts, Houston, in 2002 and forms an important part of the museum's collection of nineteenth- and twentieth-century photographs. Including many original prints from most of the master photographers (and artists), and in their best available quality, the collection covers all aspects of the history of the medium in this period.

For *At the Still Point*, Heiting selected the most compelling images from the 4,000 prints in his collection, complemented them with essays by leading authors and experts in the field of photography, and privately produced these four books (the first in 1996, the last in 2007). Only intended for collector friends, leading curators at museums and institutions, as well as his dedicated dealers around the world, the volumes were never for sale. Now, the 75 remaining sets are available exclusively at steidl.de—a unique publication that includes the largest number of master images from masters of photography taken from a single collection to have been printed in book form.

To see clearly is poetry, prophecy, and religion all in one.
John Ruskin

Manfred Heiting (ed.)
At the Still Point
Photographs from The Manfred Heiting Collection

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Concept and book design by Manfred Heiting
11.7 × 12.6 in. / 29.7 × 32 cm

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Text by Eugenia Parry
318 pages
113 photographers

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Texts by Anna Fárová, Eugenia Parry, Annie-Laure Wanaverbecq and Wilfried Wiegand
424 pages
142 photographers

Vol. 2, part 2 1916–1968
420 pages
144 photographers
Texts by James Enyeart, Vicki Goldberg and Margarita Tupitsyn

Vol. 3 1969–2000
Texts by Eugenia Parry, Anna Wilkes Tucker and Sylvia Wolf
416 pages
274 photographers

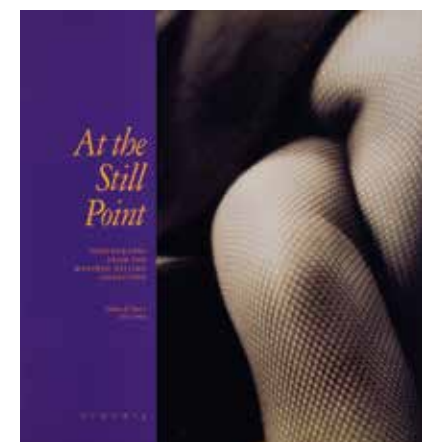
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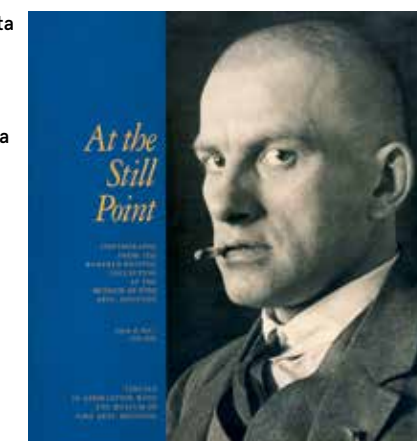
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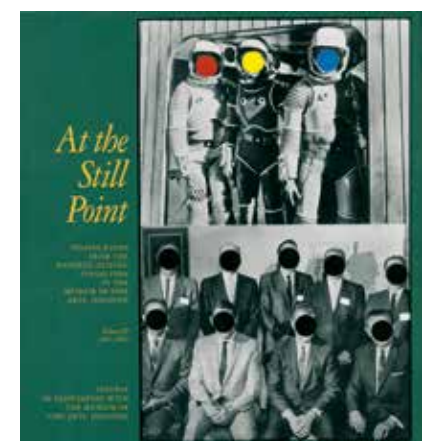
Vol. 1



Vol. 2, part 1



Vol. 2, part 2



Vol. 3



From vol. 1 1840–1916

From vol. 2, part 1 1916–1968

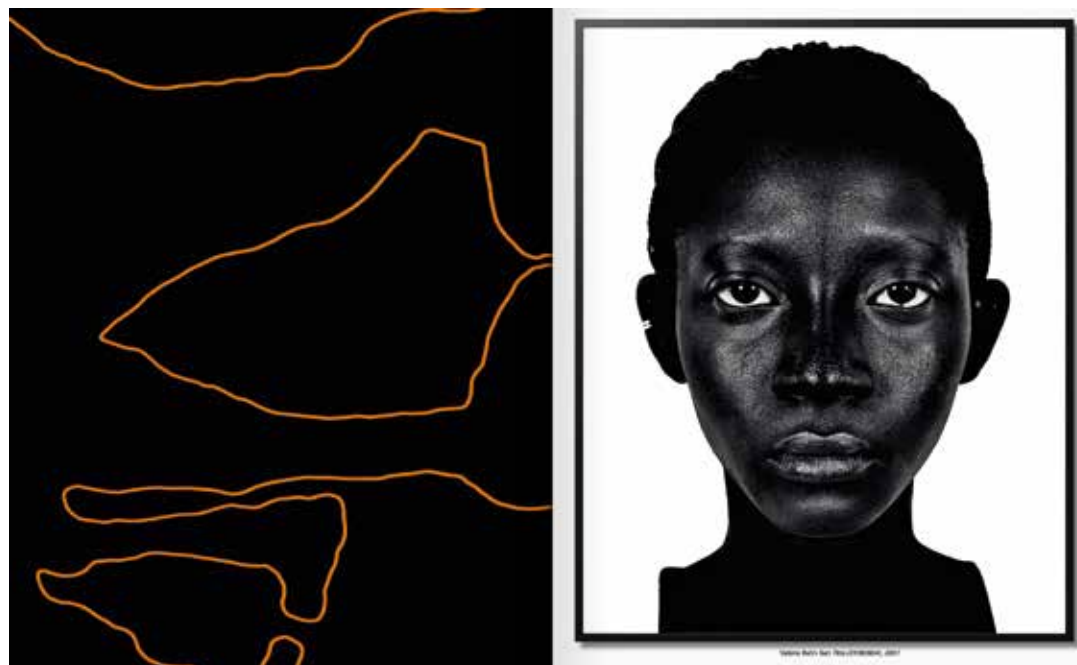


From vol. 2, part 2 1916–1968



From vol. 3 1969–2000





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Rebecca Mark is the director of the Institute for Women's Leadership and a professor in the Department of Women's Gender and Sexuality Studies at Rutgers University. Her research addresses southern cultural studies, particularly representations of memory and trauma, and her books include *The Dragon's Blood: Feminist Intertextuality in Eudora Welty's Fiction* (1994) and *Ersatz America: Hidden Traces, Graphic Texts, and Mending of Democracy* (2014). Mark's honors include the Eudora Welty Prize, the Public Humanities Achievement Award from the Mississippi Humanities Council and the Weiss Presidential Fellowship.

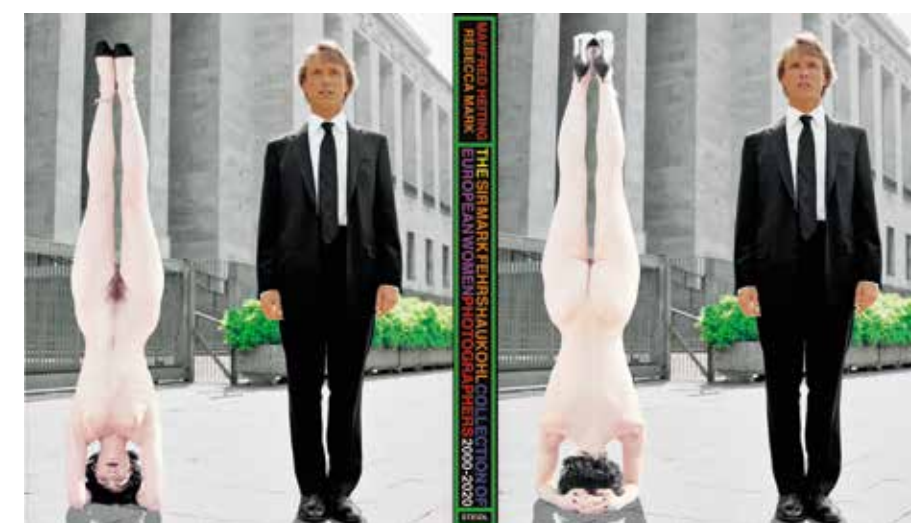
Manfred Heiting (ed.) The Sir Mark Fehrs Haukohl Collection of European Women Photographers 2000–2020

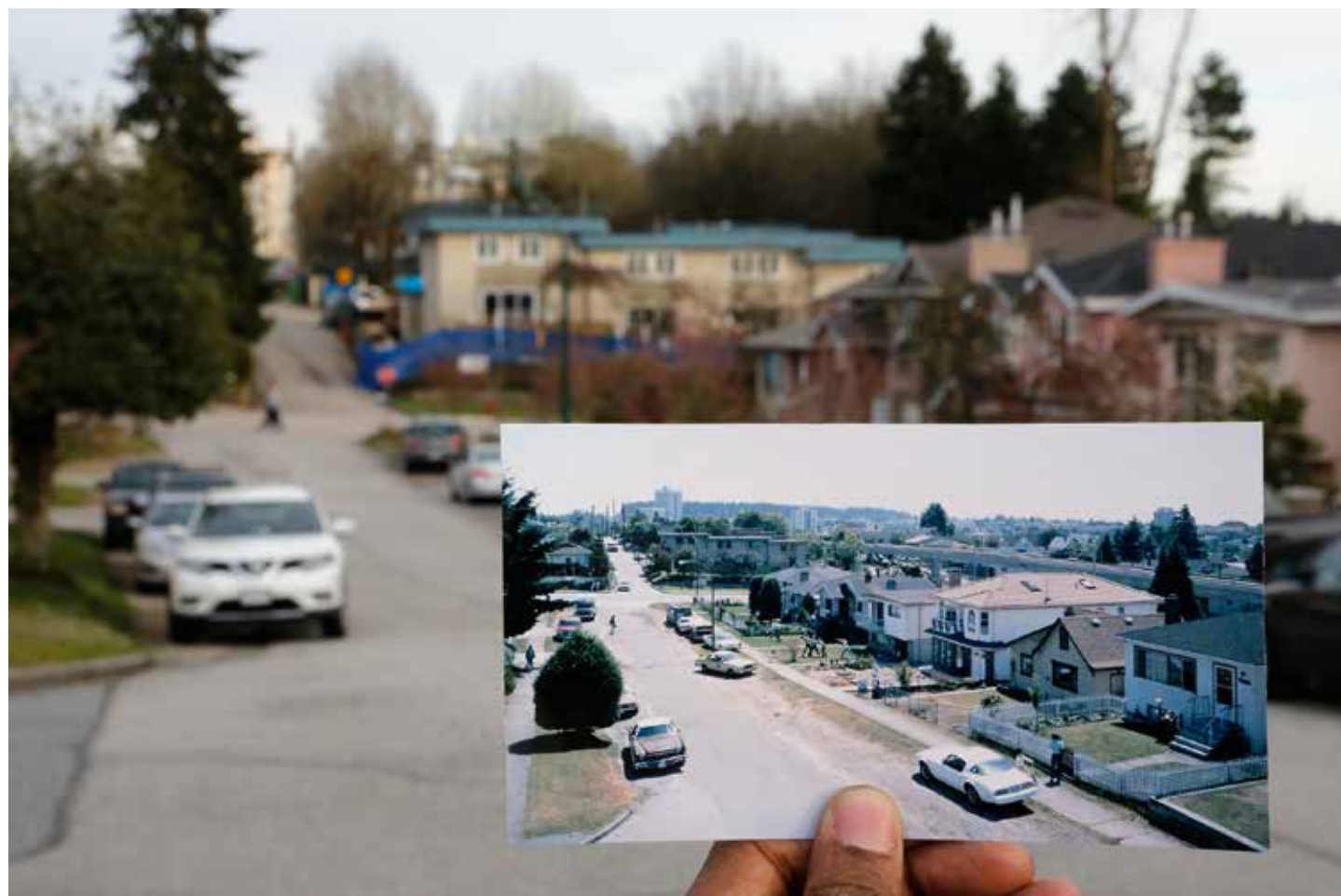
Edited and book design by Manfred Heiting
Text and drawings by Rebecca Mark
144 pages
9.4 × 11.2 in. / 24 × 28.5 cm
300 color photographs
Four-color process
Clothbound hardcover

€ 58.00 / £ 55.00 / US\$ 65.00
ISBN 978-3-96999-142-8

This is the first publication to comprehensively explore art collector and philanthropist Sir Mark Fehrs Haukohl's collection of work by European women photographers. One of the largest of its kind, the collection comprises 220 works by nearly 90 emerging and established women photographers from 17 countries in Western and Eastern Europe. Covering photo-based art made between 2000 and 2020, Haukohl's eclectic selection questions traditional notions of nation, identity and gender, with an emphasis on representations of the body and associated themes of beauty, femininity and objectification. Artists including Yto Barrada, Uta Barth, Carolee Béneitah, Melanie Bonajo, Vanessa Beecroft, Valerie Berlin, Natalie Czech, Eva Kořátková, Vera Lutter, Josephine Pryde and Shirana Shahbazi employ wide-ranging materials and conceptual approaches to expand our changing understandings of what constitutes womanhood, Europe (for many, in the context of the legacy of Soviet rule), and the medium of photography itself.

For me, the images in the Haukohl Collection had not to be limited to photographic impressions of women; but more importantly, how do women look at the topics of portrait, still life, landscape, and do they use performance and conceptual ideas in photography? Sir Mark Fehrs Haukohl





Deanna Bowen is a descendant of two Alabama and Kentucky born Black Prairie pioneer families from Amber Valley and Campsie, Alberta. Since the early 1990s Bowen's family history has been pivotal to her auto-ethnographic interdisciplinary works, in which she defines the Black body and traces its presence and movement in place and time. She has received numerous grants and awards including the William H. Johnson Prize (2014), a John Simon Guggenheim Memorial Foundation Fellowship (2016) and the Governor General's Award in Visual and Media Arts (2020). Bowen lives and works in Montreal, where she is Assistant Professor of Intersectional Feminist and Decolonial 2D-4D Image Making at Concordia University. She is the editor of *Other Places: Reflections on Media Arts in Canada* (2019).

This black-on-black book brings together over 20 years of Deanna Bowen's commitment to the excavation and recontextualization of colonial legacies—particularly those which implicate her family history and the Black diaspora in North America—making her artworks vital, both in Canada and abroad. Working primarily with photography—both rediscovered and new, but also video, documentary film, sound, performance, publishing, found objects and installation art—Bowen introduces us to a re-reading of white historic and archival facts.

From its early roots in experimental documentary to constellations of found imagery, Bowen's practice has articulated how the familial histories of Black folks—histories often relegated to the margins—illuminate the official record. When she re-contextualizes previously published images in her projects, or revives discarded negatives, Bowen is hyper-aware of W.E.B. Du Bois' concept of "double consciousness"—the notion that to be Black is to live with the conflict of seeing yourself represented by White authors while profoundly recognizing the limits of such representation. Crystal Mowry

Co-published with Scotiabank Photography Award, Toronto

Deanna Bowen

Texts by Crystal Mowry and Kimberly Phillips
Book design by Barr Gilmore
216 pages with three gatefolds
9.8 × 12 in. / 24.8 × 30.5 cm
165 black-and-white and 225 color photographs
Four-color process
Clothbound hardcover

€ 58.00 / £ 48.00 / US\$ 65.00
ISBN 978-3-96999-073-5

DEANNA BOWEN



The Walther Collection is an art foundation dedicated to the critical understanding of historical and contemporary photography and related media. Through a program of international exhibitions, in-depth collecting, original research and scholarly publications, The Walther Collection aims to highlight the social uses of photography and expand the history of the medium. The collection's diverse activities are centered on its expansive holdings of African, Chinese, Japanese and European modern and contemporary photography and media, nineteenth-century photography from Europe and Africa, and vernacular lens-based imagery from across the globe. Steidl's books with the collection include *Events of the Self: Portraiture and Social Identity* (2010), *Appropriated Landscapes* (2011), *Distance and Desire: Encounters with the African Archive* (2013), *Recent Histories: Contemporary African Photography and Video Art* (2017), Samuel Fosso's *AUTOPORTRAIT* (2020) and Jo Ractliffe's *Photographs 1980s – now* (2021).

This book is a comprehensive investigation into photographic works by artists from the African continent and its diaspora. Taking the politics of the "colonial gaze" as its starting point, *Events of the Social* looks at the diverse complexity of the nineteenth-century archive through a selection of vintage portraits, *cartes de visite*, postcards and album pages. Three generations of African artists from the 1940s till now then chart the changing features of African societies through portraiture, exploring notions of the self, gender, sexuality, race, social status and politics. The book also examines landscape and the built environment, showing how architecture and spatial planning convey social order and ideology while reflecting experiences of migration, colonialism, war and industrialization. Another group of artists, born after the mid-1970s, explores issues of social identity, lineage, questions of belonging and personal experiences. Artists featured include Sammy Baloji, Jodi Bieber, Mimi Cherono Ng'ok, Alfred Martin Duggan-Cronin, David Goldblatt, Seydou Keita, Zanele Muholi, Malick Sidibé and Mikhael Subotzky.

Events of the Social signifies The Walther Collection's goal to display, discover and study photography emerging from Africa and its diaspora as a space of global human significance.
Elvira Dyangani Ose

Co-published with The Walther Collection,
Neu-Ulm and New York

Elvira Dyangani Ose (ed.) Events of the Social: Portraiture and Collective Agency African Photography from The Walther Collection

Text by Elvira Dyangani Ose
Book design by Gabrielle Guy
200 pages
6.7 × 9.1 in. / 17 × 23 cm
115 black-and-white and 117 color photographs
Four-color process
Softcover

€ 38.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-087-2





Nan Goldin is one of the most eminent photographers of our times, and today lives and works between New York, Paris and Berlin. Given her first camera at the age of 15, she began taking Polaroids of herself and her friends at a hippie commune. In 1972 she moved in with a group of queens in Boston, starting her lifelong obsession with photographing queer and transgender communities. In 1978 Goldin moved to New York City, where she presented slideshows in nightclubs and underground cinemas; her best known, "The Ballad of Sexual Dependency," was published as a landmark book in 1986. In the nineties Goldin relocated to Berlin where she published *A Double Life* with David Armstrong and the first edition of *The Other Side*. In 2000 she moved to Paris, where she was invited to create site-specific works at the Louvre in 2010 and in Versailles in 2019. She divided her time between Paris and Berlin and in 2016 landed in New York. In 2018 Goldin and her colleagues founded P.A.I.N. (Prescription Addiction Intervention Now), a direct action group advocating for harm reduction and education to address the stigma of addiction and the mounting overdose crisis. The book has been an important medium for Goldin over the decades; her publications with Steidl include *The Beautiful Smile* (2008), *Diving for Pearls* (2016) and *The Other Side* (2019).

This Will Not End Well is the first book to present a comprehensive overview of Nan Goldin's work as a filmmaker. Accompanying the retrospective show and tour of the same name, organized by Moderna Museet, Stockholm, the book draws from the nearly dozen slideshows and films Goldin has made from thousands of photographs, film sequences, audio tapes and music tracks. The stories told range from the trauma of her family history to the portrayal of her bohemian friends, to a journey into the darkness of addiction.

By focusing exclusively on slideshows and video installations, *This Will Not End Well* aims to fully embrace Goldin's vision of how her work should be experienced. The book retains the presentation of the slide shows by showing all images in the same format on a black background and sequenced as they are in the sources. The 20 texts, of which the major part are newly commissioned by Goldin, complement and deepen the intention of her work.

I'm finally being shown as I always dreamt to be, as a filmmaker.
Nan Goldin, *This Will Not End Well*

Co-published with Moderna Museet, Stockholm

Exhibitions:

Moderna Museet, Stockholm, 29 October 2022 to 26 February 2023

Stedelijk Museum, Amsterdam, 31 August 2023 to 28 January 2024

Neue Nationalgalerie, Berlin, October 2024 to February 2025

Pirelli HangarBicocca, Milan, April to July 2025

Nan Goldin *This Will Not End Well*

Edited by Nan Goldin Studio with Teresa Hahr and Fredrik Liew

Texts by Vince Aletti, Thomas Beard, Guido Costa, Marvin Heiferman, Roni Horn, Patrick Radden Keefe, Caitlin R. Kiernan, Fredrik Liew, Gabor Maté, Eileen Myles, Cookie Mueller, Alfred Pacquement, Darryl Pinckney, Rene Ricard, Lucy Sante, Sarah Schulman, Anne Swärd, Hala Wardé and David Wojnarowicz
Interview by Andrea Lissoni with Nan Goldin
Drawings by Hala Wardé / HW Architecture
Book design by Joseph Logan assisted by Anamaria Morris

216 pages

9.7 × 10.2 in. / 24.5 × 26 cm

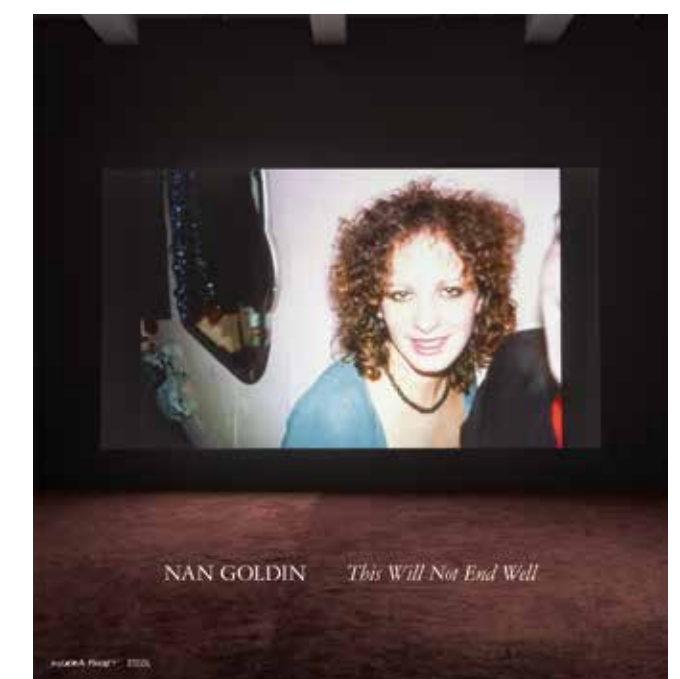
53 black-and-white photographs and 321 color photographs

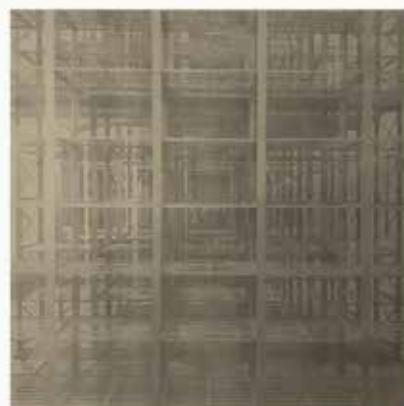
Four-color process

Clothbound hardcover with dust jacket

€ 48.00 / £ 44.00 / US\$ 50.00

ISBN 978-3-96999-058-2





Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017)—Book of the Year at the 2017 Paris Photo-Aperture Foundation Photobook Awards and winner of the 2018 ICP Infinity Award for Artist's Book—and *Zakir Hussain Maquette* (2019). Singh is the 2022 Hasselblad Award recipient.

This book celebrates Dayanita Singh as the 2022 winner of the Hasselblad Award, considered the most prestigious international photography prize. *Sea of Files* highlights Singh's consistent and unique engagement with the archive, both in a real sense (including the overflowing bundles of India's public and private archives) and metaphorically: the archive as a vessel of cultural experience. The book includes Singh's associative visual essay "Sea of Files" in its entirety, as well as—for the first time in a publication—"Museum of Innocence (The Madras Chapter)" and other series engaging with the meanings and materiality of archives. A personal essay by Nobel laureate Orhan Pamuk explores the lyrical, silent reality of Singh's photographs of state archives, for him images of aura and melancholy that evoke the "texture of memory," "an idea of poetic decrepitude and a sense of profundity," as well as "dignified resistance even when the passage of time makes everything meaningless." The book furthermore shows how Singh has paved new ways for engaging with photography, be it through humanist portraiture, or her innovative display structures and book objects which recast traditional notions of the museum and publishing.

Through her intuitive, multivalent approach to photography, Dayanita Singh is able to both record and re-animate the ineffable character of the human experience. In an increasingly virtual age, her practice is rooted in worldly physicality. Whether seen in a book, print, or self-contained wooden structures, her pictures engage the past and the present in a manner that is as textured, immediate, and unpredictable as life itself.

Joshua Chuang, Chair of the 2022 Hasselblad Award Jury

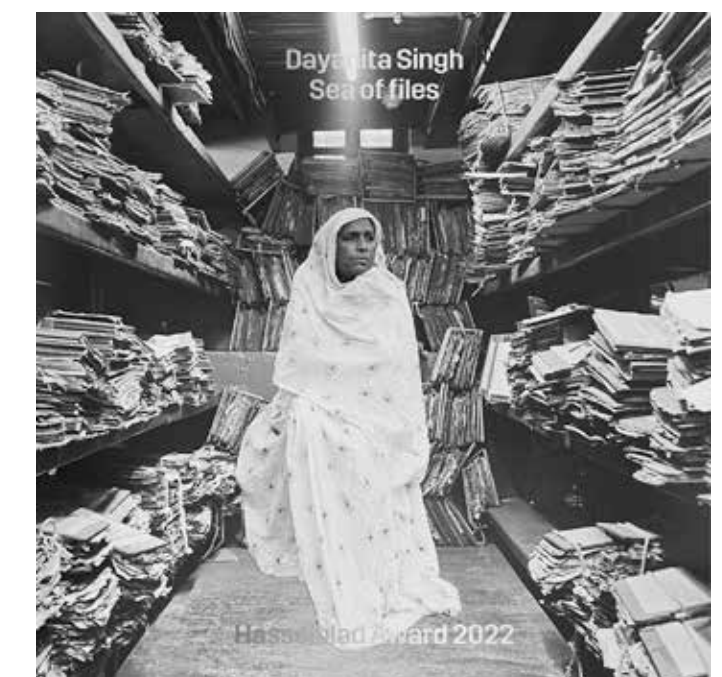
Co-published with the Hasselblad Foundation, Gothenburg

Exhibition: Hasselblad Center, Gothenburg, 15 October 2022 to 22 January 2023

Dayanita Singh Sea of Files Hasselblad Award 2022

Edited by Stefan Jensen and Louise Wolthers
Texts by Orhan Pamuk, Stefan Jensen and Louise Wolthers
Book design by Waters Löwenhielm
152 pages
10.2 × 10.2 in. / 26 × 26 cm
99 black-and-white and 89 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 40.00 / £ 35.00 / US\$ 45.00
ISBN 978-3-96999-154-1





Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017)—Book of the Year at the 2017 Paris Photo-Aperture Foundation Photobook Awards and winner of the 2018 ICP Infinity Award for Artist's Book—and *Zakir Hussain Maquette* (2019). Singh is the 2022 Hasselblad Award recipient.

Let's See is a photo-novel of Dayanita Singh's earliest years as a photographer, a return to a time when she did not yet consider herself a photographer, the probing remembrance of "an eye I no longer have access to." Singh has recently poured through 40 years of her archive—80% of which remains unseen—exploring scans of her contact sheets and being amazed by the gentle and tender images from the 1980s and '90s she had since forgotten—hostel roommates, friends with whom she lived, family, weddings, funerals; portraits of herself and those who would become important characters in her life: her mother Nony Singh, Zakir Hussain, Mona Ahmed whom she depicted in the emotive visual biography *Myself Mona Ahmed* (2001).

Singh's first camera, a Pentax ME Super with a 50mm lens, was a gift from the German publisher Ernst Battenberg (1927–92), and with it she "made photos of everything I could, trying to make a roll of film last as long as possible," creating contact sheets of all her images, but realizing the rare luxury of an individual print only for a publication or a book project. "I call this book *Let's See*," says Singh, "because these images are about exactly that: how we see, what we don't see, what only the camera sees..."

All unseen, even by me. Dayanita Singh

Exhibitions:

Kunsthau Göttingen, 18 June to 25 September 2022

Museum Villa Stuck, Munich, 20 October 2022 to 15 January 2023

Musée d'Art Moderne Grand-Duc Jean, Luxembourg, 15 August to 5 October 2023

Museu de Arte Contemporânea de Serralves, Porto, February to June 2024

LUMA, Les Rencontres d'Arles, July to September 2024

Dayanita Singh Let's See

Book design by Dayanita Singh
304 pages
5.9 × 7.7 in. / 15 × 19.8 cm
149 black-and-white photographs
Tritone
Otabind softcover

€ 25.00 / £ 20.00 / US\$ 30.00
ISBN 978-3-96999-008-7

[Available—order now!](#)





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Is it a book, an exhibition, a catalogue of the exhibition? Is it mass produced? Is it unique? Dayanita Singh is a book artist who stretches the imagination of what a book can be, transcending the spaces between publishing and art. *Book Building* traces the journeys of Singh's books, from the first, *Zakir Hussain* (1986), to *Zakir Hussain Maquette* (2019), showing the spectrum of her book-building process, from idea to material object and how she inventively circulates them in the art world and beyond.

Both a short history and a deep dive, this is Singh's manifesto for the photobook.

Taking those she has made with Steidl as a basis, we witness the transformation of books into book-objects which open up new interpretative spaces: *Museum of Chance* (2014), for example, first became a book-object, then a diptych, a book-case, a suitcase museum and a book museum, before finally becoming the ongoing museum in Singh's *Museum Bhavan* (2017). *Book Building* documents Singh's 13 books in images and short texts, along with several DIYs Singh has created with detailed instructions on how to display her books as exhibitions—making us the curators—as well as various performative interventions, from book carts and happenings, to installations and tours. At the heart of *Book Building* is the collaborative process that Dayanita Singh and Gerhard Steidl have established over 20 years; the belief that a book is always in a process of becoming.

When I call myself a book artist, it does not mean I only make books, but rather that I have a different relationship with photography. One that includes form and dissemination—the image being just the raw material. Dayanita Singh

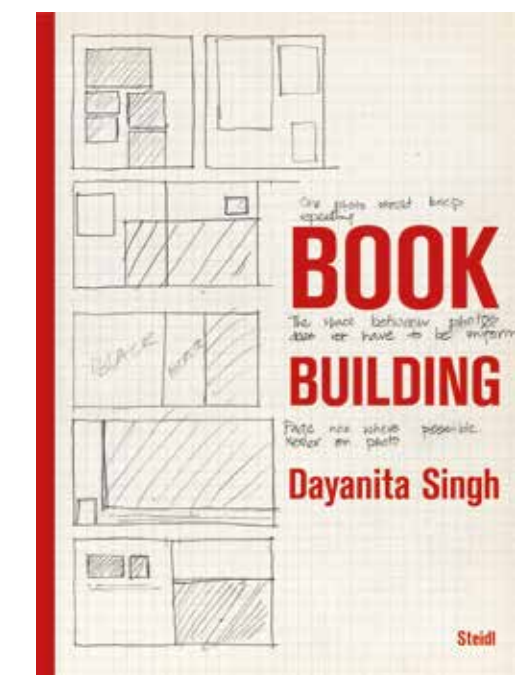


Dayanita Singh Book Building

Texts by Simrat Dugal and Gerhard Steidl
Book design by Dayanita Singh and Gerhard Steidl
160 pages
5.5 × 8.3 in. / 14 × 21 cm
90 color photographs
Four-color process
Hardcover

€ 28.00 / £ 25.00 / US\$ 30.00
ISBN 978-3-95829-908-5

[Available—order now!](#)





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Beginning with *Museum of Chance* (2015) and most elaborately expressed in her award-winning *Museum Bhavan* (2017), Dayanita Singh has long created museums in book form, little offset symphonies that create a fluid space between the museum/gallery and publishing. Now, in *Museum of Dance. Mother Loves to Dance*, Singh collects all the images of people dancing she made in the 1980s and '90s—from her mother Nony Singh, her friend and collaborator Mona Ahmed (subject of Singh's 2001 visual novel *Myself Mona Ahmed*), to classical dancers and the renowned Bollywood choreographer Masterji. This book is Singh's tribute to dance as well as her exploration of photography and bookmaking as metaphorical forms of dance—where rehearsed and spontaneous rhythms combine through intuition in unpredictable ways.

Do you photograph on the inhale or the exhale, or the pause in between? Dayanita Singh

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Museum Villa Stuck, Munich, 20 October 2022
to 15 January 2023

Musée d'Art Moderne Grand-Duc Jean, Luxembourg,
15 August to 5 October 2023

Museu de Arte Contemporânea de Serralves, Porto,
February to June 2024

LUMA, Les Rencontres d'Arles, July to September 2024

Dayanita Singh Museum of Dance Mother Loves to Dance

Text by Shohini Ghosh
Book design by Dayanita Singh
96 pages
11 × 12.8 in. / 28 × 32.5 cm
88 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-052-0





Dayanita Singh was born in New Delhi in 1961 and studied at the National Institute of Design in Ahmedabad and the International Center of Photography in New York. Her work has been exhibited at institutions including the Museum of Modern Art, New York; Tate Modern, London; the Art Institute of Chicago; Hayward Gallery, London; the Kiran Nadar Museum of Art, New Delhi; and the Tokyo Photographic Art Museum. In 2013 she represented Germany at the Venice Biennale. Bookmaking is central to Singh's practice. Her books with Steidl include *Privacy* (2004), *Chairs* (2005), *Go Away Closer* (2007), *Sent a Letter* (2007), *Dream Villa* (2010), *File Room* (2013), *Museum of Chance* (2014), *Museum Bhavan* (2017)—Book of the Year at the 2017 Paris Photo-Aperture Foundation Photobook Awards and winner of the 2018 ICP Infinity Award for Artist's Book—and *Zakir Hussain Maquette* (2019). Singh is the 2022 Hasselblad Award recipient.

In the early 1980s, her very first camera in hand, Dayanita Singh traveled throughout India for six winters with the tabla maestro Zakir Hussain. At his side, she had the privilege of photographing several great classical musicians, creating an extensive image archive of them on stage and backstage, in their homes and on the faithful bus which brought them from concert to concert. When the time came for Singh to edit her work into a book, she chose to focus on the tanpura, a long-necked, four-stringed drone instrument which evokes and supports a musician's voice, both during performance and the process of daily practice *riyaz*. *Museum of Tanpura* celebrates the tanpura as a musician's constant companion, the environments and relationships which bring music into being, and embodies what Singh sees as her greatest learning from all the performers she befriended—the rigor and aesthetics of *riyaz*.

Frame by frame, vertebra by vertebra, a book is built on the editing table. Dayanita Singh

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Musée d'Art Moderne Grand-Duc Jean, Luxembourg, 15 August to 5 October 2023

Museu de Arte Contemporânea de Serralves, Porto, February to June 2024

LUMA, Les Rencontres d'Arles, July to September 2024

Dayanita Singh Museum of Tanpura

Text by Ahona Palchoudhuri
Book design by Dayanita Singh
96 pages
11 × 12.8 in. / 28 × 32.5 cm
88 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-051-3





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The archive has long been an obsession for Dayanita Singh. Both literal archives, treasuries of objects chosen with care and preserved against time; and the photobook as a moveable archive which the viewer can re-visit and display at will. In *Pothi Khana* (Hindi for “archive room”), Singh presents photographs of India's seemingly endless private and public archives: shelf after shelf of bundles wrapped and knotted in pieces of cloth once colorful but now almost white with age. The documents within these bundles remain as secret and distant to Singh as to us, known only to the archivists who are curiously absent in her images, their presence implied from the spaces they normally inhabit: chairs, desks, doorways, halls. Originally exhibited in 2018 at the 57th Carnegie International as a group of modular, pillar-like wooden structures whose photographs could be endlessly re-sequenced, Singh now transforms the mobile sensibility of *Pothi Khana* into a volume which she sees as a compendium to *File Room*, published by Steidl in 2013, and her latest expression of the book as a suggestive, self-determined space, both material and imagined.

A book is a conversation with a stranger in the future.
Dayanita Singh

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February to June 2024

LUMA, Les Rencontres d'Arles, July to September 2024

Dayanita Singh Pothi Khana

Texts by Holly Shaffer and Urs Stahel
Book design by Dayanita Singh
88 pages
9.4 × 12.6 in. / 24 × 32 cm
60 black-and-white and 20 color photographs
Four-color process
Clothbound hardcover

€ 45.00 / £ 40.00 / US\$ 50.00
ISBN 978-3-96999-053-7





Born on the Isle of Man, Chris Killip (1946–2020) was Professor of Visual and Environmental Studies at Harvard University where he taught from 1991. His solo exhibitions include those at Museum Folkwang, Essen; Le Bal, Paris; Tate Britain, London; Museo Reina Sofia, Madrid; and the J. Paul Getty Museum, Los Angeles. Killip's works are held in the permanent collections of institutions including the Museum of Modern Art, New York; George Eastman House, Rochester; and the Victoria and Albert Museum, London. His books with Steidl are *Pirelli Work* (2006), *Seacoal* (2011), *Arbeit / Work* (2012), *Isle of Man Revisited* (2015), *In Flagante Two* (2016) and *The Station* (2020).

Of all Chris Killip's bodies of work, the photographs he made between 1982 and 1984 in the village of Skinningrove on the north-east coast of England are perhaps his most intimate and encompassing—of the community he photographed and of himself. "Like a lot of tight-knit fishing communities, it could be hostile to strangers, especially one with a camera," Killip recalled, "Skinningrove fishermen believed that the sea in front of them was their private territory, theirs alone."

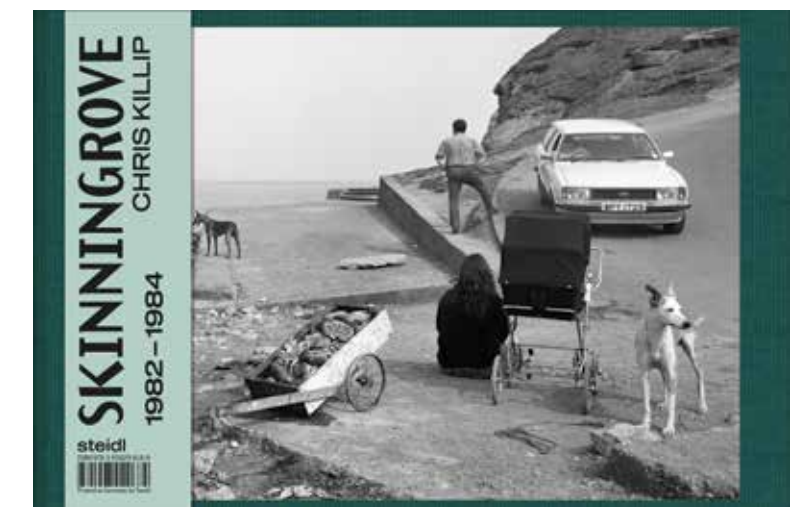
Although four images from the series were included in his groundbreaking *In Flagante* (1988), Killip resisted collecting all in a single book for over three decades—he had become so invested in them and respectful of his subjects that he needed time and distance to understand their significance. For a photographer whose work was grounded in the urgent value of documenting "ordinary" peoples' lives, these nuanced images—radiating a vast stillness of light and time, embedded with the granularity of lives lived—reveal Killip's conviction that no life is ordinary: everyday lives are sublime. First published in 2018 as a newspaper which he personally and anonymously put into every letterbox in the village, this new Steidl edition includes an introduction by the photographer and as-yet-unpublished photos; it was completed shortly before Killip died in October 2020.

When you're photographing you're caught up in the moment, trying to deal as best you can with what's in front of you. At that moment you're not thinking that a photograph is also, and inevitably, a chronicle of a death foretold. A photograph's relationship to memory is complex. Can memories ever be made real, or is a photograph sometimes the closest we can come to making them seem real? Chris Killip

Chris Killip Skinningrove

Text by Chris Killip
Book design by Pony Ltd.
104 pages
11.8 × 7.9 in. / 30 × 20 cm
50 black-and-white photographs
Tritone
Clothbound hardcover with a tipped-in photograph and belly-band

€ 50.00 / £ 45.00 / US\$ 65.00
ISBN 978-3-95829-903-0





Born in 1961 in Switzerland, Henry Leutwyler moved to Paris in 1985 and established himself there as an editorial photographer. In 1995 he moved to New York City where he lives and works today. Leutwyler's photos have been published in the *New York Times Magazine*, *National Geographic*, *Vanity Fair* and *The Wall Street Journal*, among others. His books with Steidl are *Neverland Lost: A Portrait of Michael Jackson* (2010), *Ballet. Photographs of the New York City Ballet* (2012), *Document* (2016) and *Hi there!* (2020).

Henry Leutwyler Misty Copeland

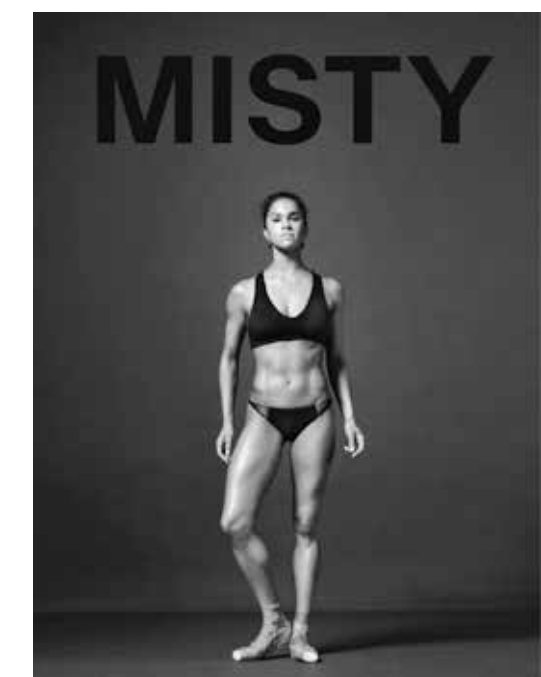
Text by Nathalie Herschdorfer
Book design by Chris Gautschi
72 pages
10.8 × 14.4 in. / 27.4 × 36.6 cm
28 black-and-white and 6 color photographs
Tritone and four-color process
Hardcover

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-892-7

Henry Leutwyler is certainly no stranger to the art of ballet—for many years he photographed on stage and behind the scenes at the New York City Ballet, culminating in his book *Ballet*, since published by Steidl in two editions. Yet *Misty Copeland* pushes Leutwyler's vision into a new direction: neither a strict portrait of the renowned ballerina nor a mere documentation of her exceptional craft, this is an intimate collaboration between photographer and subject that explores the subtleties of Copeland as a performer, person, persona and idol.

Born in Kansas City, Missouri, and raised in San Pedro, California, Copeland's biography has all the arc of a fairy tale: she was living in a shabby hotel room, struggling with five siblings for a place to sleep on the floor, when she began ballet studies at the late age of 13. She soon proved a prodigy: within three months of her first class she was dancing en pointe, in just over a year she was performing professionally. In 2015 she became the first African-American woman appointed principal dancer at the prestigious American Ballet Theatre in the 75 years of its existence. In Copeland's own words: "The path to your success is not as fixed and inflexible as you think."

The challenge for the two protagonists was to situate themselves in another temporality and in another corporality.
Nathalie Herschdorfer





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This book is Henry Leutwyler's meticulous photographic record of the treasures of the International Red Cross and Red Crescent Museum in Geneva. In his trademark style, Leutwyler does not merely document objects but creates portraits of them, conjuring up their past lives and imbuing the inanimate with character. Here he sifted through the nearly 30,000 objects in the museum, shaping a selection that most movingly conveys the vital functions of the Red Cross: to provide humanitarian protection and emergency aid, to deliver medical and community support, particularly for the poor and underprivileged. Among a variety of others, Leutwyler shows us objects famously symbolic of the Red Cross (first-aid kits, uniforms, armbands), confronting finds (amputation saws, a cannonball), as well as the unexpectedly beautiful: delicate beaded flowers made by a prisoner of war. His focus is on the details of objects, their imperfections, decay and often the damage they have endured: evocative of the people who put them to real humanitarian use.

These are not just objects, but rather a universal language that speaks to us of others: the suffering of the wounded, the status of prisoners of war, people's need for assistance, their humanity and their hopes, but also their limits. Yves Daccord

Henry Leutwyler International Red Cross & Red Crescent Museum

Texts by Yves Daccord, Nathalie Herschdorfer and Pascal Hufschmid
Book design by Ruba Abu-Nimah and Renée Theriault
256 pages
8.1 x 10.6 in. / 20.5 x 27 cm
154 color photographs
Four-color process
Clothbound hardcover

€ 54.00 / £ 50.00 / US\$ 65.00
ISBN 978-3-96999-146-6





Born in 1961 in Switzerland, Henry Leutwyler moved to Paris in 1985 and established himself there as an editorial photographer. In 1995 he moved to New York City where he lives and works today. Leutwyler's photos have been published in the *New York Times Magazine*, *National Geographic*, *Vanity Fair* and *The Wall Street Journal*, among others. His books with Steidl are *Neverland Lost: A Portrait of Michael Jackson* (2010), *Ballet. Photographs of the New York City Ballet* (2012), *Document* (2016) and *Hi there!* (2020).

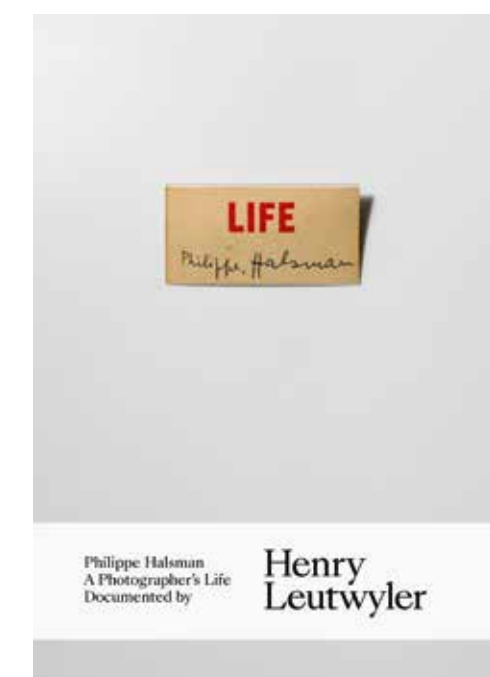
In this book Henry Leutwyler documents the professional and private life of renowned *Life* magazine photographer Philippe Halsman (1906–79), who had a total of 101 *Life* covers to his name—more than any other photographer. Leutwyler first saw Halsman's work as a teenager in an exhibition at the International Center of Photography in 1979; now, more than 40 years later, his fascination has finally found fruition. Through his characteristic approach, both forensic and imaginative, he teases out the meanings held within inanimate objects and how they reveal their owner's personality. In close collaboration with the Halsman Archive, Leutwyler has photographed hundreds of objects belonging to Halsman—from his cameras to his glasses, from his passport to a range of letters (from Janet Leigh, Richard Avedon and Richard Nixon, to name but a few), from table-tennis bats and balls to a collection of jewel-like, paper-wrapped soaps from around the world—in the words of Halsman's grandson Oliver Halsman Rosenberg, "magical evidence of a time that will never exist again."

In this book I have attempted yet again to tell a story and draw a portrait, through one's belongings. Objects talk.
Henry Leutwyler

Henry Leutwyler Philippe Halsman A Photographer's Life

Texts by Irene Halsman, Oliver Halsman Rosenberg and Mark Lubell
Book design by Chris Gautschi
400 pages
8 × 11.8 in. / 20.3 × 30 cm
322 color photos
Four-color process
Clothbound hardcover with a belly-band

€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-95829-792-0





David Bailey, born in London in 1938, is one of the most successful photographers of his generation; his career, in and beyond photography, spans 60 years. Bailey's books with Steidl include *Bailey's Democracy* (2005), *Havana* (2006), *NY JS DB 62* (2007), *Is That So Kid* (2008), *Eye* (2009), *Delhi Dilemma* (2012), *Bailey's East End* (2014), *Tears and Tears* (2015) and *Bailey's Naga Hills* (2017).

Bailey's Matilda is David Bailey's love letter to Australia, but in typical Bailey fashion it's not what you'd expect. This is no rosy portrait of "the lucky country," but a gritty yet affectionate vision of rural and small-town Australia in the early 1980s: black-and-white images of a dead cockatoo, kangaroo and sheep, of painted advertising for Queensland's beloved XXXX beer, of a gravestone and dead tree trunks against a lead sky. His human subjects are the indigenous people of Australia, not the descendants of its white colonists.

Bailey embraces all the flaws and accidents of his prints—their blurrings, smudges and stains—and enhances them with his own scribbles and crops, creating painterly results. In his own words, it's all about chance: "This book should have been washed up in a bottle on the sea shore. All damp with the pages almost stuck together. Just coming apart in the hands of our beachcomber. After a brief look, he takes it to a man he sort of knows at the library. The library man realizes the pages are mostly taken on a Polaroid camera. He dries the pages on a radiator and passes them on to another man that has a small printing press. Now the pages have a sort of accidental history. So after their long journey, the pages end up being printed for anyone to see. That's the story I would like this book to be."

David Bailey Bailey's Matilda

Text by David Bailey
Book design by David Bailey
88 pages
10.2 × 13 in. / 26 × 33 cm
46 black-and-white photographs
Tritone
Hardcover

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-749-4





David Bailey, born in London in 1938, is one of the most successful photographers of his generation; his career, in and beyond photography, spans 60 years. Bailey's books with Steidl include *Bailey's Democracy* (2005), *Havana* (2006), *NY JS DB 62* (2007), *Is That So Kid* (2008), *Eye* (2009), *Delhi Dilemma* (2012), *Bailey's East End* (2014), *Tears and Tears* (2015) and *Bailey's Naga Hills* (2017).

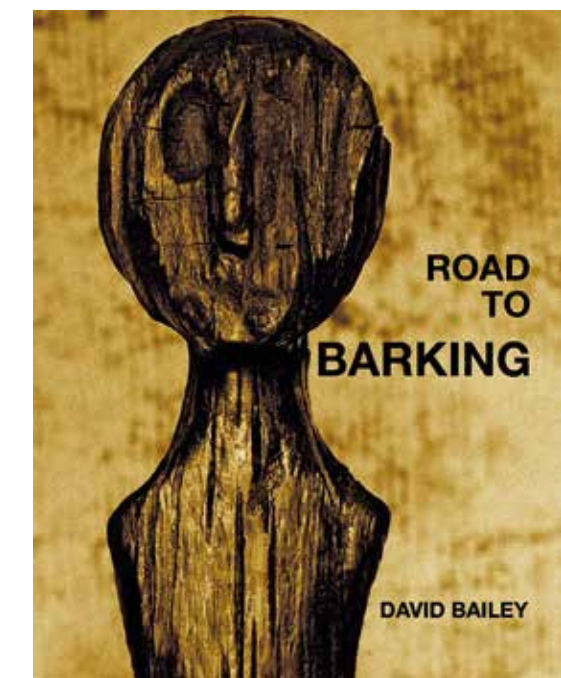
"The Road to Barking, a sentence with a ring to it," declares David Bailey, "It should be a road to the East End because that is what this book is all about." Born and bred in the East End, Bailey has returned to visit and photograph his home turf again and again over the decades: "I've watched it slowly fade with time, from a city being bombed in the Blitz to a smoking ember of what it once was." *Road to Barking* is Bailey's latest portrait of the East End, specifically the diverse borough of Barking and Dagenham, described by the leader of its council Darren Rodwell as "the last bastion of working-class London where traditional Cockney mingles with over 120 languages from around the world." From buskers, flower-sellers and butchers to snow-dusted stone angels in a cemetery and abandoned boats on the edge of the Thames, from yawning passengers on the Tube to police officers and punks and all in between—Bailey's focus is simultaneously on anything and everything, his vision loving and democratic.

Barking for me is the last outpost of what was the East End unless one wants to move into Essex, which is another story altogether. David Bailey

David Bailey Road to Barking

Texts by David Bailey and Darren Rodwell
Book design by David Bailey
368 pages
10.2 × 13 in. / 26 × 33 cm
52 black-and-white and 194 color photographs
Four-color process
Clothbound hardcover

€ 75.00 / £ 65.00 / US\$ 85.00
ISBN 978-3-95829-899-6





David Bailey, born in London in 1938, is one of the most successful photographers of his generation; his career, in and beyond photography, spans 60 years. Bailey's books with Steidl include *Bailey's Democracy* (2005), *Havana* (2006), *NY JS DB 62* (2007), *Is That So Kid* (2008), *Eye* (2009), *Delhi Dilemma* (2012), *Bailey's East End* (2014), *Tears and Tears* (2015) and *Bailey's Naga Hills* (2017).

For the past 39 years, David Bailey has photographed his wife Catherine using Polaroid film. Developing organically over the decades, the book grew with no specific purpose in mind. The result is this visual poem, a witness to their working collaborations and personal adventures. In Bailey's words: "The years went by with great ease and charm. I have been lucky to have such a willing and beautiful subject in my wife and partner in this adventure we have shared together. It came about not by making a plan. All my good ideas seem to happen by accident. My books start with a vague idea, then grow into something I never knew. It's never what I had in mind, in fact I never have any structure. The pictures just merge together and seem to me in my dyslexic mind that they were meant to be just where they are. The average Polaroid takes a few minutes to develop. This book has taken nearly 40 years."



David Bailey 117 Polaroids

Text by David Bailey
Book design by David Bailey
144 pages
10.2 × 13 in. / 26 × 33 cm
66 black-and-white and 51 color photographs
Four-color process
Hardcover

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-702-9





Born in 1955 in Oregon, Jamey Stillings incorporates documentary, artistic and commissioned projects in his photography. He has exhibited internationally and his work is held in the collections of the United States Library of Congress, the Museum of Fine Arts, Houston, the Los Angeles County Museum of Art, and the Nevada Museum of Art. With his book *The Evolution of Ivanpah Solar* (Steidl, 2015), Stillings won the International Photography Awards Professional Book Photographer of the Year in 2016.

With *ATACAMA*, Jamey Stillings again shares his distinctive aerial perspective to examine dramatic large-scale renewable energy projects, the visual dynamic of enormous mining operations and the stark beauty of the Atacama Desert, so often scarred by human activity. Chile produces a third of the world's copper and has the largest known lithium reserves, and we utilize these resources daily in our cars, computers and smartphones. The country's mining industry has traditionally been dependent on imported coal, diesel and natural gas for its energy. Yet the Atacama Desert has excellent solar and wind potential: new renewable energy projects there now supply significant electricity to the northern grid, transmit power to population centers in the south, and are reducing mining's dependence on fossil fuel. Stillings' aesthetic interest in the human-altered landscape and concerns for environmental sustainability are principal pillars of his work. His photography elicits a critical dialogue about meeting our needs and desires while seeking equilibrium between nature and human activity. *ATACAMA*, the latest chapter in his ongoing project "Changing Perspectives," shows how photography can concurrently be a source of inspiration, motivation and information, and reminds us that a carbon-constrained future is crucial to a responsible approach to life on Earth.

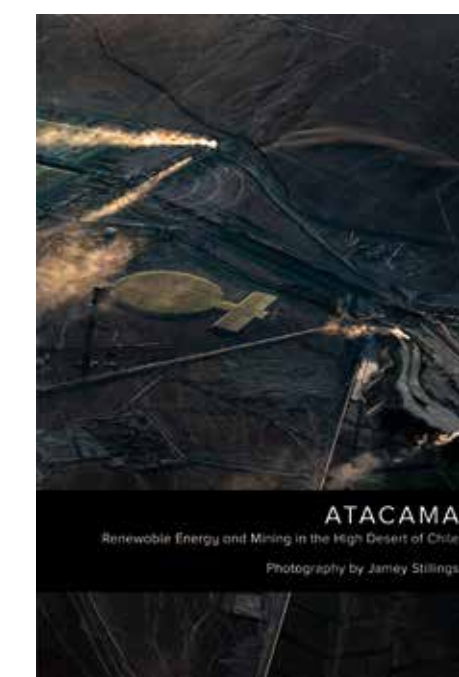
Stillings is that rare mix of artist and activist. He has immersed himself in the scientific literature, informing the creation of his images that are both stunningly beautiful and profoundly instructional.

Mark Sloan, Director and Chief Curator,
Halsey Institute of Contemporary Art

Jamey Stillings **ATACAMA** **Renewable Energy and Mining** **in the High Desert of Chile**

Texts by Mark Sloan and Jamey Stillings
Book design by David Chickey
160 pages
15 black-and-white and 45 color photographs
9.1 x 13.4 in. / 23.2 x 34 cm
Tritone and four-color process
Hardcover

€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-708-1





Born in London in 1964, Miles Aldridge has published his photographs in such influential magazines as *American* and *Italian Vogue*, *Numéro* and *The New Yorker*. His solo exhibitions include those at Lindsey Ingram in London, Reflex in Amsterdam and Fahey/Klein in Los Angeles, and his work is held in permanent collections such as the National Portrait Gallery and the British Museum in London, the Fondation Carmignac in Porquerolles and the International Center of Photography in New York. Aldridge's books with Steidl include *Pictures for Photographs* (2009) and *Other Pictures* (2012).

Please Please Return Polaroid is Miles Aldridge's ongoing love letter to Polaroid, a process once integral to the craft of many photographers but now more or less extinct, apart from the rare and out-of-date material traded on eBay for exorbitant prices. The sequel to Aldridge's *Please Return Polaroid* of 2016, this book presents new and vintage Polaroids from his more than 20-year archive in a seemingly random sequence shaped by a dreamlike logic and surprising juxtapositions.

Please Please Return Polaroid explores Aldridge's dedication to analogue processes where cut-and-paste is still a manual process, made with scissors, gaffer tape, intuition and not a little patience. Aldridge continues to use Polaroids as part of his work-in-progress "sketches," often scratching, tearing and taping them together, even drawing over them; each mark part of the creative act. Known for creating immaculate photos of a less than perfect world, Aldridge revels in these unpolished images, transforming some into extreme enlargements filling double pages with their re-worked and damaged surfaces. Long live Polaroid!

Miles sees a color-coordinated, graphically pure, hard-edged reality. David Lynch



Miles Aldridge Please Please Return Polaroid

Text by Michael Bracewell
Book design by Miles Aldridge
208 pages
11.6 × 11.6 in. / 29.5 × 29.5 cm
117 color photographs
Four-color process
Clothbound hardcover with a tipped-in photograph

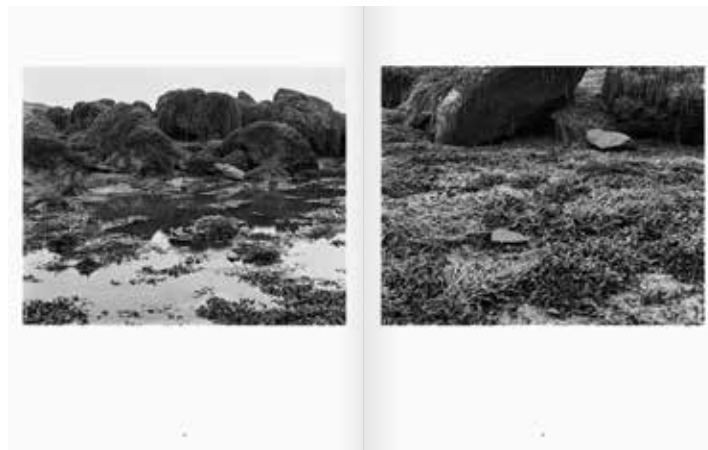
€ 58.00 / £ 54.00 / US\$ 65.00
ISBN 978-3-95829-748-7



Please Please return Polaroid Miles Aldridge



Seaweed and Moss 1975
 Childhood Roads 1976
 Strangers' Lives 1991
 Deborah 1992
 Dal Lake 1995
 Narcissus 1998
 Breakage of the Rightful Order 1998
 Hanging Man 1999
 No Delay 2000
 Leda and the Swan 2000
 The Expulsion 2000



Diana Michener, *Mirror*, Vol. 1 1975-1990



Greco-Roman Dream 1991
 Foreign Territory 1994
 Diana, Me 1994
 Typography 1997
 Light 1 & 2 1997
 The Wrestlers 1998
 Mannequins 1999
 Botanical Garden, Göttingen 1999-2000
 Dusk 2000
 Fire 2000
 Bananas 2001
 Aviary 2002
 Franny and her Father 2002
 Reflections 2002-2004



Diana Michener, *Mirror*, Vol. 2 1991-2004



Susie Glenn 2017
 Figure Studies 2011
 Landscapes in Iron 2016
 Anima 2019
 Manchester Pictures 1984-1988
 Bones 2018-2021
 Pictures in the Orchard 2019
 Portraits 1975-2021
 The Land 2018-2021



Diana Michener, *Mirror*, Vol. 3 1975-2021





Born in Boston in 1940, Diana Michener holds a Bachelor of Arts from Barnard College in New York and later studied with Lisette Model at New York's New School for Social Research. Michener has exhibited internationally, including her retrospective "Silence Me" at the Maison Européenne de la Photographie in Paris in 2001. Her books with Steidl include the award-winning *Dogs, Fires, Me* (2005), *3 Poems* (2006), *Sweethearts* (2009), *Figure Studies* (2011), *A Song of Life* (2018), *Trance* (2020), *Twenty-eight Figure Studies* (2020) and *Bones* (2022).

Diana Michener Mirror

Text by Diana Michener
Book design by Gerhard Steidl and Holger Feroudj
9.5 × 11.8 in. / 24 × 30 cm

Vol. 1 1975–1990
208 pages
175 black-and-white and 11 color photographs

Vol. 2 1991–2004
208 pages
236 black-and-white photographs

Vol. 3 1975–2021
208 pages
188 black-and-white photographs

Tritone and four-color process
Three half-linen hardcovers in a slipcase

€ 245.00 / £195.00 / US\$ 295.00
ISBN 978-3-96999-099-5

Mirror is a sweeping retrospective of Diana Michener's photography, encapsulating her ongoing journey in the medium across the decades. In three volumes and over 600 images newly scanned from Michener's archive, *Mirror* covers her work from 1975 to 2021 and includes many as yet unpublished images. Michener presents her œuvre in lyrical chapters, each exploring a specific theme and including portraits (of friends, strangers, herself), landscapes, still lifes (of Greco-Roman sculpture, mannequins, bones), visual diaries of her travels, and re-enactments of myths such as Narcissus and Leda and the Swan. Short personal texts by the photographer open each chapter, taking us through her memories and giving insight into the images we would otherwise miss.

I saw what I saw, and then, all particulars fell away and there was vastness and an immense eternity.

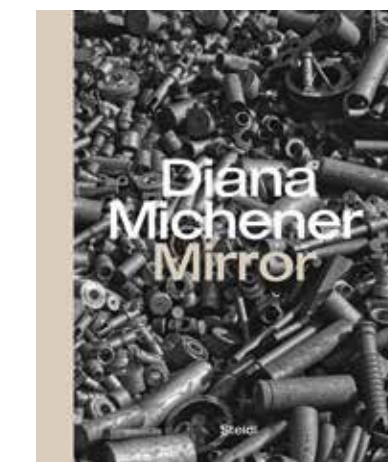
Diana Michener



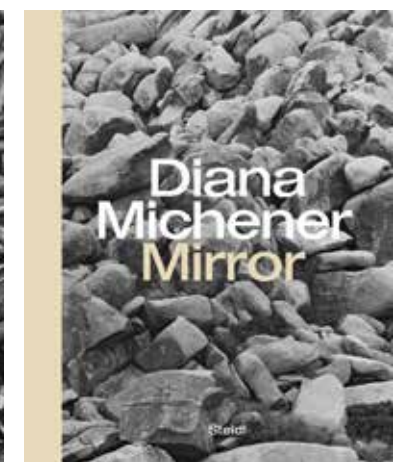
Slipcase



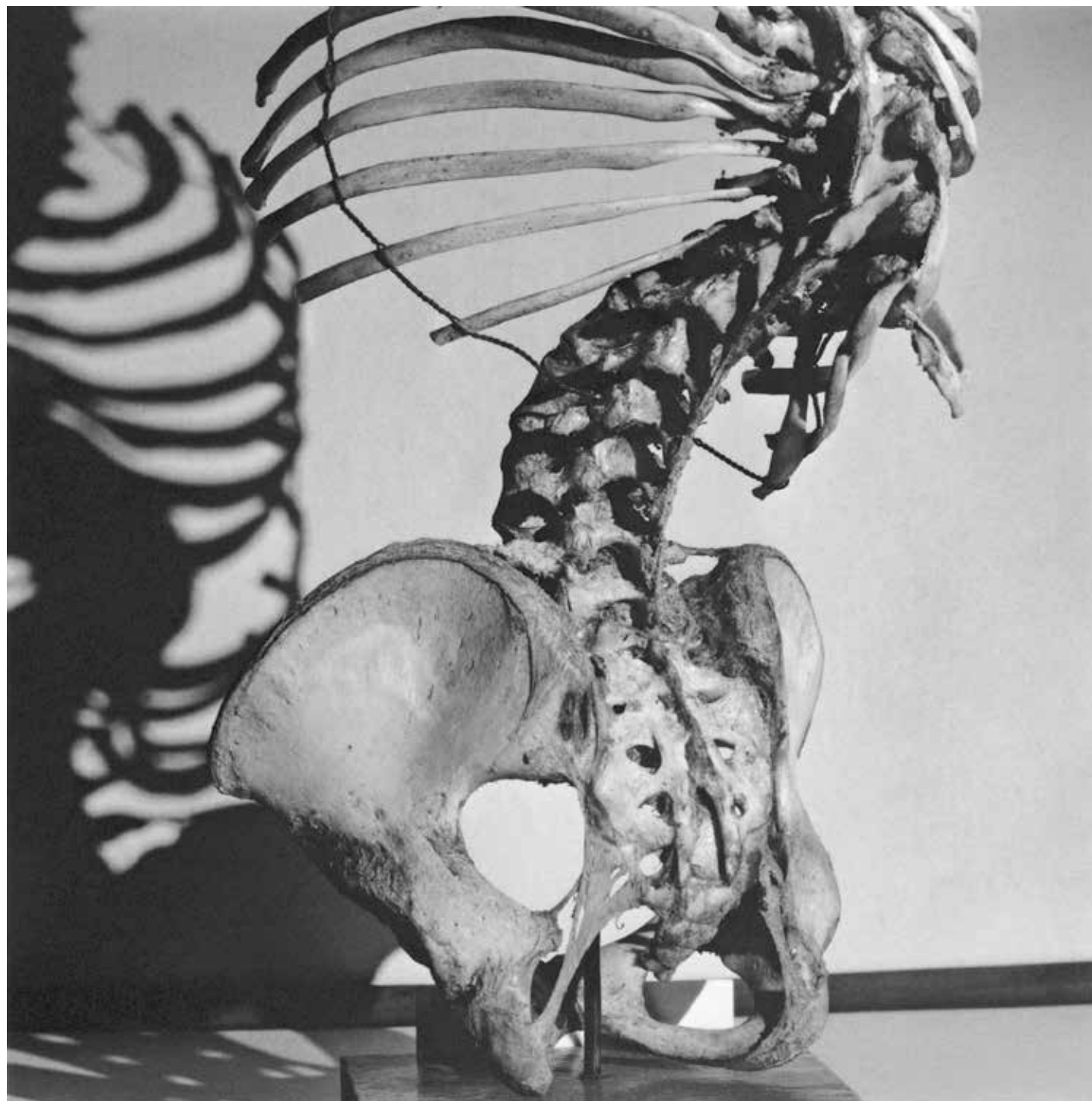
Vol. 1



Vol. 2



Vol. 3



Born in Boston in 1940, Diana Michener holds a Bachelor of Arts from Barnard College in New York and later studied with Lisette Model at New York's New School for Social Research. Michener has exhibited internationally, including her retrospective "Silence Me" at the Maison Européenne de la Photographie in Paris in 2001. Her books with Steidl include the award-winning *Dogs, Fires, Me* (2005), *3 Poems* (2006), *Sweethearts* (2009), *Figure Studies* (2011), *A Song of Life* (2018), *Trance* (2020) and *Twenty-eight Figure Studies* (2020).

For Diana Michener, bones are treasures, and this book is her preservation of them through photography in a way that honors their value as vessels of lives past. Inspired by nineteenth-century photography, along with Paul Strand and Irving Penn, Michener chose the appropriately delicate and precious medium of platinum prints, which she crafted in her darkroom from analogue film shot on a Hasselblad 500 C camera. *Bones* recreates both the look and spirit of these prints through offset printing on mold-made Somerset Book paper, the framed images create the sense of an antique photographic album. Michener's subjects are both human and animal bones, photographed between 2018 and 2021 in collections including Luxembourg's Museum of Natural History, Strasbourg's Zoological Museum and the Musée de Cambrai—often in restricted areas, thus revealing many bones not normally accessible to the public. In her words: "Bones bear witness to a life, and in and of themselves they show the magnificent structures of our forms. They are what is left."

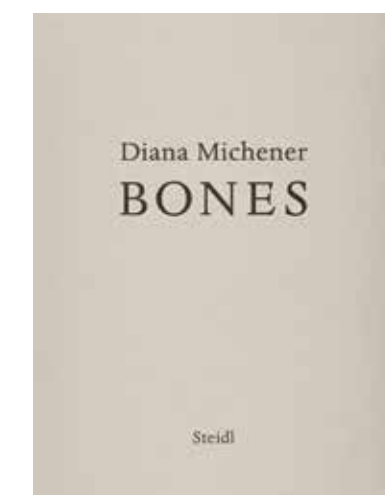
Bones are a physical trace of a soul. Diana Michener

Diana Michener Bones

Text by Bernard Blistène
Book design by Diana Michener
and Holger Feroudj / Steidl Design
64 pages
11 × 14.9 in. / 28 × 38 cm
24 black-and-white photographs
Printed in quadratone on 175gsm mold-made
Somerset Book paper from St. Cuthberts Mill, UK
Clothbound hardcover in a slipcase

€ 85.00 / £ 78.00 / US\$ 95.00
ISBN 978-3-96999-012-4

[Available—order now!](#)



Slipcase



Book



Born in Boston in 1940, Diana Michener holds a Bachelor of Arts from Barnard College in New York and later studied with Lisette Model at New York's New School for Social Research. Michener has exhibited internationally, including her retrospective "Silence Me" at the Maison Européenne de la Photographie in Paris in 2001. Her books with Steidl include the award-winning *Dogs, Fires, Me* (2005), *3 Poems* (2006), *Sweethearts* (2009), *Figure Studies* (2011), *A Song of Life* (2018), *Trance* (2020), *Twenty-eight Figure Studies* (2020) and *Bones* (2022).

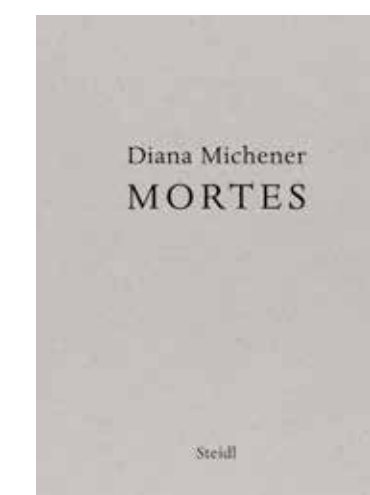
Mortes presents Diana Michener's reflections on the mystery of death. In three visual chapters focused on different themes, Michener explores her complex relationship to her subject: one of terror and wonder, of scientific fact and the inexplicable, of reverence and acceptance. The first chapter "Heads" shows the heads of cows slaughtered at an abattoir. Fascinated by the ambivalent relationship between the body and spirit, Michener records the intense moment of death. In "Foetus" she documents a collection of deformed nineteenth-century fetuses preserved in formaldehyde in glass jars, capturing what she calls "a terrible beauty in their silence and stillness." In the final and most confronting chapter "Corpus," Michener turns her lens upon us, photographing human corpses during autopsy. She touches on our unease with the brute physicality of death while conveying her admiration for the human body as a magnificent construct, as impressive in life as in death.

I went to look, to see if I could see, though of course death is far too mysterious to encounter or embrace. Diana Michener

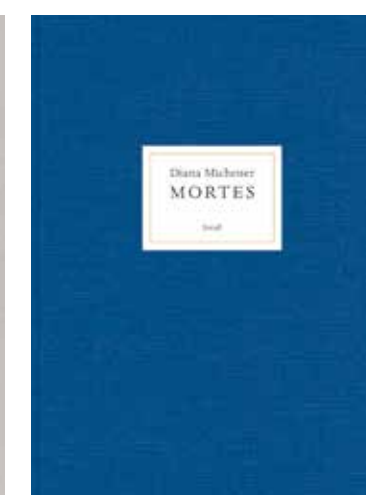
Diana Michener *Mortes*

Text by Diana Michener
Book design by Diana Michener and Steidl Design
64 pages
11 × 14.9 in. / 28 × 38 cm
25 black-and-white photographs
Printed in quadratone on 175gsm mold-made
Somerset Book paper from St. Cuthberts Mill, UK
Clothbound hardcover in a slipcase

€ 85.00 / £ 78.00 / US\$ 95.00
ISBN 978-3-96999-141-1



Slipcase



Hardcover book





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

Robert Adams Los Angeles Spring

Text by Robert Adams
Book design by Joshua Chuang and
Holger Feroudj / Steidl Design
120 pages
15.6 x 13.4 in. / 39.5 x 34 cm
56 black-and-white photographs
Quadratone
Clothbound hardcover with a tipped-in
photograph in a slipcase

€ 95.00 / £ 85.00 / US\$ 125.00
ISBN 978-3-95829-682-4

Having lived in Southern California during his university years, Robert Adams returned to photograph the Los Angeles Basin in the late 1970s and early 1980s, concentrating on what was left of the citrus groves, eucalyptus and palm trees that once flourished in the area. The pictures, while foreboding, testify to a verdancy against the odds. Featuring sumptuous quadratone plates, this greatly expanded and revised edition of a title originally published in 1986 reinvigorates one of Adams' most influential and admired bodies of work.

Whether those trees that stand are reassuring is a question for a lifetime. All that is clear is the perfection of what we were given, the unworthiness of our response, and the certainty, in view of our current deprivation, that we are judged.
Robert Adams



Slipcase



Book





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

The view from Lookout Mountain west of Denver is of natural forms and our imprint on them, of the timeless and the passing. Generations have made their way there to find perspective on the city and the plains beyond. Robert Adams photographed from the overlook in 1970, and again in 1984. For this volume, he has assembled a selection of views, by him and by others, which document a complex location that inspires both hope and despair.

The site is an admixture: "Buffalo Bill" Cody's grave is located a few hundred feet to the south; the Coors brewery stands downhill; in the distance the sunrise reflects from unnatural lakes created by gravel quarrying required to make cement.
Robert Adams

Robert Adams On Lookout Mountain

Text by Robert Adams
Book design by Joshua Chuang and
Holger Feroudj / Steidl Design
40 pages
11 x 13 in. / 28 x 33 cm
17 black-and-white and 4 color photographs
Tritone and four-color process
Clothbound hardcover with dust jacket

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-683-1



On Lookout Mountain



Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

In the fall of 1968, Robert Adams, a college English teacher, found himself inexplicably drawn to photograph a nondescript area south of Colorado Springs whose most notable feature was a truck stop off the interstate. Unflinching in their description yet embodying a mysteriously radiant peace, the pictures Adams made of the otherwise graceless site confirmed for him a vital new way of relating to the world. He would parlay this revelation into *The New West*, the book that would establish both his photographs and his subject—the contemporary landscape of the American frontier—as matters of wider consequence. This pivotal early series has been re-edited to include previously unpublished pictures from the period.

The subject of these pictures is not tract homes or freeways but the source of all Form, light ... light of such richness that banality is impossible. Robert Adams, *The New West*

Robert Adams Eden

Text by Robert Adams
Book design by Joshua Chuang and
Holger Feroudj / Steidl Design
48 pages
9.1 x 8.1 in. / 23 x 20.5 cm
21 black-and-white photographs
Tritone
Clothbound hardcover

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-681-7





Robert Adams was born in 1937 in Orange, New Jersey. After earning a PhD in English literature and teaching the subject for several years at Colorado College, he became a photographer in the mid-1960s. Adams has published more than 40 books of photographs, with the changing landscape of the American West as his primary subject; his books with Steidl include *Gone?* (2009), *The Place We Live* (2013) and *From the Missouri West* (2018). Adams lives and works with his wife in northwest Oregon.

In the mid-1970s, Robert Adams began recording nocturnal scenes near his former home in Longmont, Colorado. Illuminated by moonlight and streetlamp, suburban houses, roads, sidewalks and fields seemed transfigured. 25 years after first publishing a sequence of these pictures in 1985 as *Summer Nights*, he revisited his project, amending its title and completely re-editing its contents to create a more disquieting and thus more accurate reflection of his experience. Hailed as a new classic, *Summer Nights, Walking* went out of print soon after it was published in 2009. This sensitively enlarged edition, printed with the same exquisite care as the original, makes this revered body of work available to a new audience.

What attracted me to the subjects at a new hour was the discovery then of a neglected peace. Robert Adams

Robert Adams Summer Nights, Walking

Texts by Robert Adams, William Blake and Emily Dickinson
Book design by Katy Homans
80 pages
10 x 10.1 in. / 25.4 x 25.7 cm
69 black-and-white photographs
Quadratone
Clothbound hardcover

€ 45.00 / £ 38.00 / US\$ 50.00
ISBN 978-3-95829-684-8

SUMMER NIGHTS, WALKING





The Société Française d'Illustration Botanique was founded on 1 December 2011, joining the ranks of similar societies worldwide dedicated to the ongoing tradition of botanical illustration. A non-profit organization, the Société promotes the work of its members through an ambitious program of exhibitions, publications and educational activities.

Société Française d'Illustration Botanique (ed.)
Botanical Beauty /
La beauté Botanique
Treasures of the French Society
of Botanical Illustration /
Trésors de la Société Française
d'Illustration Botanique

Texts by Agathe Haevermans, Francis Hallé,
 Karl Lagerfeld, Sam McKnight, Véronique Mure
 and Elisabeth Quin
 Book design by Pascal Brault, Florence Gendre
 and Anne Pieussergues Dherbicourt
 200 pages
 10.2 x 13.8 in. / 26 x 35 cm
 89 color images
 Four-color process
 Clothbound hardcover

€ 95.00 / £ 85.00 / US\$ 125.00
 ISBN 978-3-96999-003-2

This book presents the extraordinary beauty of an eclectic range of botanical specimens, both familiar and exotic. The 89 intricate illustrations are each by a different member of the French Society of Botanical Illustration, an institution created in 2011 from a passion for all things flora, and with the ambition to re-assert the great traditional of French botanical drawing, to revitalize the link between professional and amateur artists and promote their work internationally.

These glorious images are realized in watercolor, colored pencil, gouache and graphite, and reveal a dizzying spectrum of plants—from magnolias, camellias and agapanthus; to peach, grapes and asparagus; to walnut, chestnut and palm trees... Whether an illustration captures the ruby drops of a raspberry, the feathery petals of poppies or a shiny stalk of bamboo, the results convey not only the precise physical characteristics and charm of their subjects, but also the patience and verve of their creators.

Botanical illustration gives us not only a meticulous and artistic description of plants, it also invites us to take a more informed look at nature and to become aware of its vulnerability. Knowledge shines a light on the object of our attention.
 Thomas Haevermans, botanist at the French National Natural History Museum, Paris

Co-published with the Société Française
 d'Illustration Botanique, Paris





Part I

Part II

Part III

Part IV



Part V



Part VI



Part VII



Part VIII



Part IX



Part X



Part XI



Part XII



Vol. 1

Anna Atkins

Photographs of British Algæ: Cyanotype Impressions
(Sir John Herschel's Copy)

Part I: 24 pages + cover
Part II: 26 pages + cover
Part III: 26 pages + cover
Part IV: 26 pages + cover
Part V: 26 pages + cover
Part VI: 26 pages + cover
Part VII: 26 pages + cover

Part VIII: 26 pages + cover
Part IX: 26 pages + cover
Part X: 26 pages + cover
Part XI: 26 pages + cover
Part XII: 26 pages + cover
Vol. 1: 154 pages + cover

Anna Atkins (1799–1871) came of age in Victorian England and lived much of her life at Halstead Place in Kent. After producing *Photographs of British Algæ*, she collaborated with her friend Anne Dixon to create striking cyanotypes of ferns, feathers and flowering plants. In addition to those at The New York Public Library, choice holdings of her photographs can be found in the collections of the Royal Society in London, the Linnean Society, the J. Paul Getty Museum, the Rijksmuseum and the Jardin des Plantes in Paris.

Anna Atkins' Photographs of British Algæ is the first photobook made by a photographic artist. Only one complete set of these 13 handmade books, held by The New York Public Library, is available worldwide. This Steidl facsimile now brings them to life for the wider public, printing and publishing them for the first time.

Co-published with The New York Public Library



Anna Atkins *Photographs of British Algæ:* *Cyanotype Impressions* (Sir John Herschel's Copy)

Texts by Joshua Chuang and Larry J. Schaaf
7.9 × 9.4 in. / 20 × 24 cm
239 cyanotypes
Quadratone
13 softcover books in a slipcase

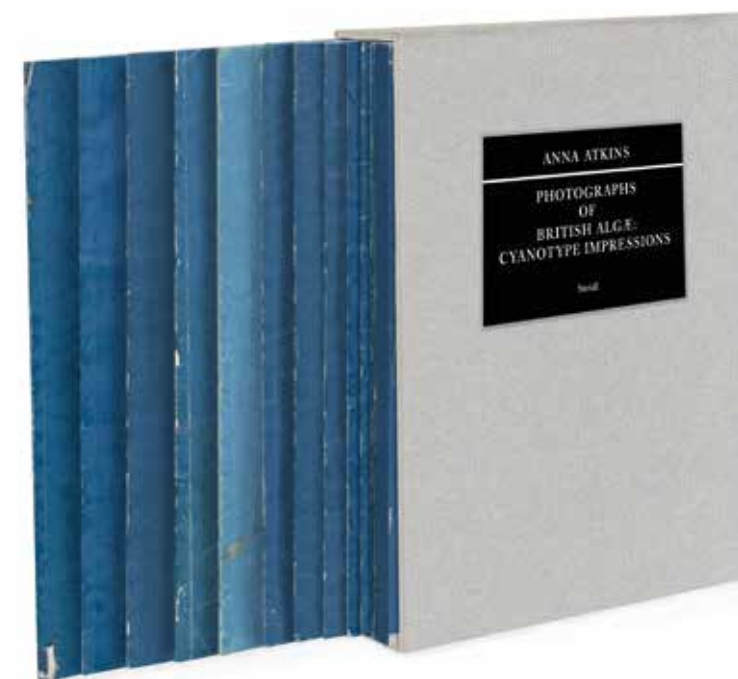
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Introductory Price

Anna Atkins (1799–1871) was an English botanist and, some argue, the very first female photographer, noted for using photography in her books on various plants. Through her father John George Children—a chemist, mineralogist, and not too successful zoologist—she was surrounded by science and contributed to his work. Her engravings of shells can be found in her father's translated edition of Jean-Baptiste de Monet Lamarck's *Genera of Shells* (1823), but it is her work with cyanotypes for which she is best known.

Atkins came to know both William Henry Fox Talbot, a pioneer of early photography who invented a process of creating photographs on paper treated with salt and a solution of silver nitrate, and Sir John Herschel, the inventor of cyanotype printing. She became interested in the cyanotype process which produced images through so-called sun-printing. The object is placed on paper treated with ferric ammonium citrate and potassium ferricyanide, after which it is exposed to sunlight and washed in water, leading to the uncovered areas of the paper turning a dark blue. The process, known as blueprinting, was later used to reproduce architectural and engineering drawings, but Atkins used it for what is considered to be the first work with photographic illustrations, her *Photographs of British Algæ: Cyanotype Impressions* (1843).

The complete set of 13 parts she gave to Sir John Herschel—now in the Spencer Collection of The New York Public Library—is especially important and was carefully preserved by generations of the Herschel family exactly as Sir John received it. This sumptuous facsimile edition reproduces the recto and verso of each plate, presenting the work as its creator intended: as volumes to be lingered over, studied and admired, page by extraordinary page.



Slipcase

Born in 1886 in Strasbourg, the German-French artist and poet Hans/Jean Arp is one of the most important sculptors of the twentieth century. He co-founded Dada in Zurich in 1916 and later participated in Surrealist circles in Paris as well as the artists' group Abstraction-Création.

Hans / Jean Arp Twenty Sketchbooks

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Hans / Jean Arp's diverse visual oeuvre—primarily consisting of sculptures, reliefs, drawings, collages and prints—is world-renowned, yet his sketchbooks remain relatively unknown. *Twenty Sketchbooks* seeks to remedy this by reproducing as meticulous facsimiles 20 of Arp's small sketchbooks and spiral-bound pads, made between 1950 and 1966 and today held at the Fondazione Marguerite Arp-Hagenbach, located in Arp's last atelier in Locarno, Switzerland.

This publication allows us for the first time to "hold" Arp's sketchbooks in our hands and thereby gain new insight into his working processes. Some sketches reveal themselves as drafts for fully realized artworks, yet the majority are exploratory works in themselves. *Twenty Sketchbooks* contains over 400 sketches as well as written notes by the artist. The 20 volumes, each produced at its original size, are presented in a handmade box following the design of the carton in which they were found in Arp's archive.

As I work, friendly, strange, evil, inexplicable, mute, or sleeping forms arise. Hans Arp

Co-published with the
Fondazione Marguerite Arp-Hagenbach, Locarno



Reader

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Introductory Price

Born in 1970 in Switzerland, Benoît Peverelli began his career as a photojournalist for Swiss daily newspapers. In 1991 he co-founded the music magazine *Vibrations* and in 1993 he relocated to New York, working for publications including the *New York Times*, *Life* and John F. Kennedy Jr.'s political magazine *George*. Peverelli has furthermore photographed musicians throughout the Americas and Africa, as well as record covers for labels including Blue Note and Verve. In 2002 he returned to Europe, settling in Paris where he took up fashion photography while continuing to make portraits and reportage. In 2014 Peverelli co-edited the Steidl book *Balthus – The Last Studies*, and in 2016 he directed the musical film *Paysage Cantique / Le Cantique des Cantiques*.

If you're ever lucky enough to make it backstage at one of Chanel's fashion shows, at Paris' Grand Palais or a different exotic location, you might catch a glimpse of a certain photographer passionately clicking away as he weaves his way past models, celebrities and artistic director Virginie Viard. That photographer is Benoît Peverelli, and this book is an in-depth look at Karl Lagerfeld's collections for Chanel from 2010 to his last, shown in March 2019, and reveals the remarkable continuation of the story of the house through Viard's collections.

CHANEL – Fittings and Backstage is the long-awaited revised edition of the original sold-out book of 2018. Containing more than 2,000 photos and nearly 20 new collections, the publication comprises four volumes, one for each of Chanel's collections: Haute Couture, Ready-to-Wear, Cruise, and Métiers d'Art which celebrates the savoir-faire of the numerous ateliers producing embroidery, beading, buttons and more—all by hand. Peverelli depicts the beauty and secrets of the backstage world, but also revealed are the fittings leading up to the show—exclusive meetings between Viard and the Chanel Studio at 31 Rue Cambon, where each model's garment, accessories, make-up and hair are individually adjusted and perfected late through the night for the next morning's show.

There is something clandestine about Benoît's work with the mystery of something naturally romantic. That is what makes his work unique, impossible to imitate by any other photographer. Karl Lagerfeld

Benoît Peverelli CHANEL – Fittings and Backstage

Foreword by Karl Lagerfeld
Book design by Benoît Peverelli, Duncan Whyte,
Bernard Fischer and Gerhard Steidl
5.5 x 7.3 in. / 14 x 18.5 cm

Vol. 1 Haute Couture
392 pages
618 color photographs

Vol. 2 Prêt-à-Porter
392 pages
561 color photographs

Vol. 3 Croisière
344 pages
463 color photographs

Vol. 4 Métiers d'Art
332 pages
488 color photographs

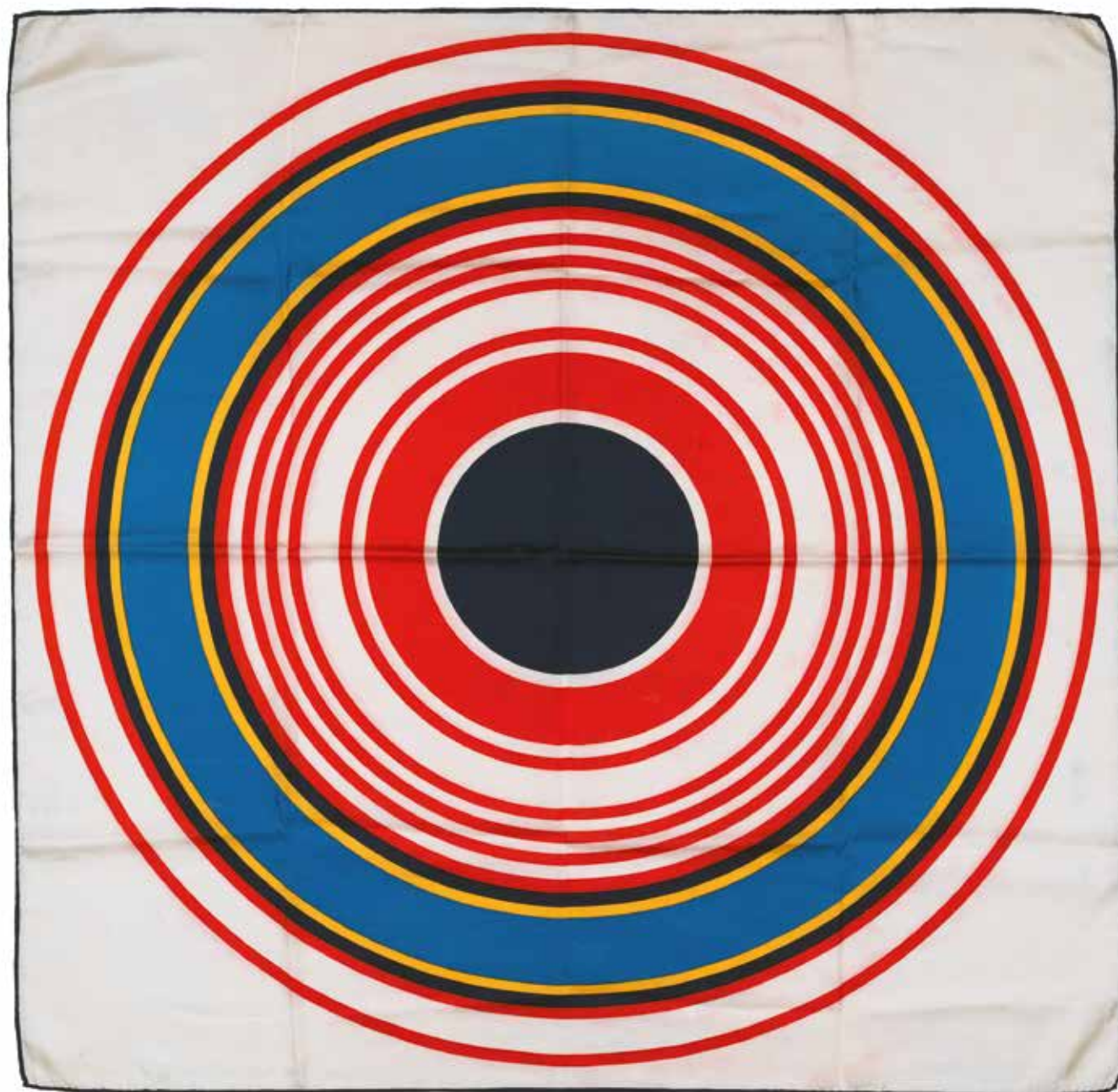
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Slipcase

Vols. 1-4



Born in 1970, Benoit Pierre Emery is a French art director and scarf designer based in Paris. A graduate of the School of Decorative arts in Paris and the Royal College of Art in London, Emery began his career as a graphic designer in the luxury and cultural sectors. In 2003 he founded his own brand for scarves, and after designing one for Hermès began a long collaboration with the house, resulting in the creation of more than 30 scarves among other products. Beginning in 2006 he worked for 12 seasons as artistic director for scarves and stoles at Kenzo. In 2012 he was appointed creative director of tableware and objects at Hermès; today he continues to design his own scarves alongside his work for the house.

For nearly 20 years now Benoit Pierre Emery has been collecting silk scarves—perhaps the ultimate fashion accessory—exploring boutiques and flea markets to amass an astounding assortment of 10,000 pieces (and growing). *Carré. A Vintage Scarf Collection* presents around 6,500 of these scarves, which Emery acquires according to their individual aesthetic merit, not the prestige of the brand that may be printed on them—many pieces remain tantalizingly anonymous, even as others boast the names of renowned fashion houses (Dior, Hermès, Saint Laurent, Lanvin, Balenciaga...) and great artists (Picasso, Sonia Delaunay, Victor Vasarely, Enzo Mari...).

From geometric rhythms to psychedelic designs, from minimalism to the explosive colors of Pop Art and the optical games of kinetic art, *Carré* sweeps through many artistic trends from the post-war period to the 1980s. Showing the scarves both in full-page reproductions and in grids, the publication gives us an up-close look at the textures and compositions of individual pieces, as well as allowing us to trace patterns, colors and trends across the collection.

What appeals to me is how things are linked, how certain designs that at first seem very different are actually engaged in a secret dialogue with one another, how connections emerge between different times and contexts.

Benoit Pierre Emery

Benoit Pierre Emery Carré A Vintage Scarf Collection

Text by Benoit Pierre Emery
Book design by Benoit Pierre Emery
and Holger Feroudj / Steidl Design
12 x 12.2 in. / 30.5 x 31 cm

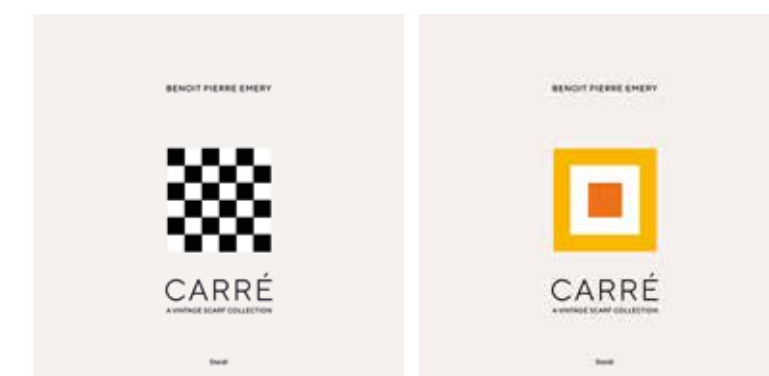
Vol. 1
376 pages
150 color images

Vol. 2
376 pages
6,350 color images

Index
32 pages

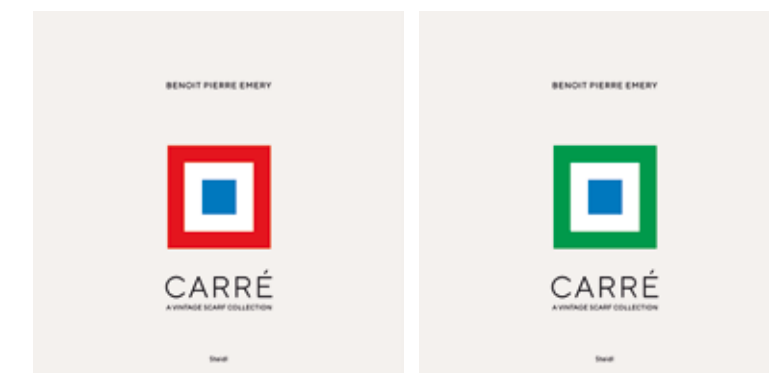
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Slipcase

Index



Vol. 1

Vol. 2



Introductory Price

Born in Memphis in 1939, William Eggleston is regarded as one of the greatest photographers of his generation and a major American artist who has fundamentally changed how the urban landscape is viewed. He obtained his first camera in 1957 and was later profoundly influenced by Henri Cartier-Bresson's *The Decisive Moment*. Eggleston introduced dye-transfer printing, a previously commercial photographic process, into the making of artists' prints. His exhibition "Photographs by William Eggleston" at the Museum of Modern Art in New York in 1976 was a milestone. He was also involved in the development of video technology in the seventies. Eggleston is represented in museums worldwide, and in 2008 a retrospective of his work was held at the Whitney Museum of American Art in New York and at Haus der Kunst in Munich in 2009. Eggleston's books published by Steidl include *Chromes* (2011), *Los Alamos Revisited* (2012), *The Democratic Forest* (2015), *Election Eve* (2017), *Morals of Vision* (2019), *Flowers* (2019), *Polaroid SX-70* (2019) and *The Outlands* (2021).

This is the long-awaited reprint of William Eggleston's *Chromes*, the first in the ongoing series of boxed sets published by Steidl examining the entirety of Eggleston's seminal oeuvre. Eggleston's standing as one of the masters of color photography is widely acknowledged. But the gradual steps by which he transformed from an unknown into a leading artist are less well known. *Chromes* is an edit of more than 5,000 Kodachromes and Ektachromes taken from ten chronologically ordered binders found in a safe at the Eggleston Artistic Trust. This archive had once been used by John Szarkowski who selected the 48 images printed in Eggleston's seminal book *William Eggleston's Guide*, while the rest of the archive has remained almost entirely unpublished. This book presents Eggleston's early Memphis imagery, his testing of color and compositional strategies, and the development towards the "poetic snapshot." In short, *Chromes* shows a master in the making.

The three volumes of Chromes form a visual register, making clear that Eggleston had grasped the concept of the "democratic camera" early on in his career. Thomas Weski



William Eggleston Chromes

Edited by Thomas Weski, Winston Eggleston
and William Eggleston III
Text by Thomas Weski
Book design by Gerhard Steidl
and Bernard Fischer
12.4 x 12.6 in. / 31.5 x 32.0 cm

Vol. 1
144 pages
108 color photographs

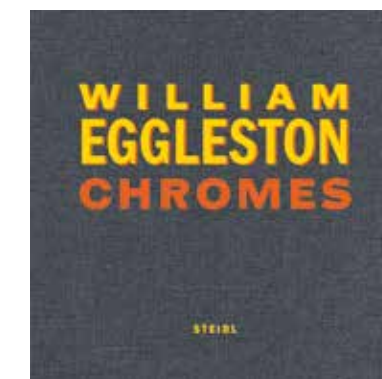
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144 pages
115 color photographs

Vol. 3
144 pages
121 color photographs

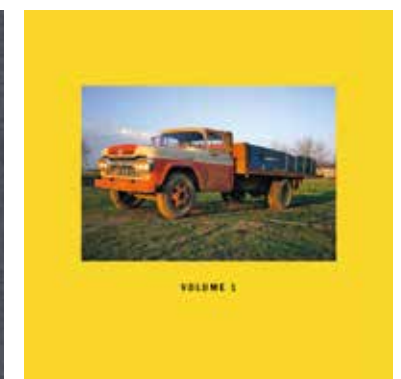
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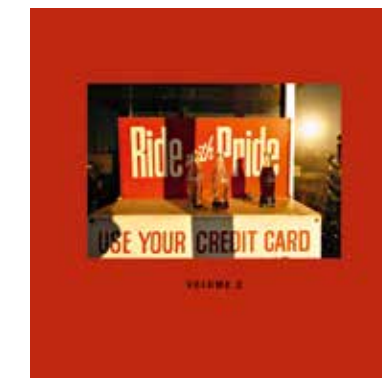
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Slipcase



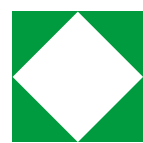
Vol. 1



Vol. 2



Vol. 3



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Steidl. Other Criteria



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Born in Bristol in 1965, British artist Damien Hirst employs a varied practice of installation, sculpture, painting and drawing to explore the relationships between art, religion, science, life and death. Iconic works include *The Physical Impossibility of Death in the Mind of Someone Living* (1991) and *For the Love of God* (2007). Hirst won the Turner Prize in 1995.

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436 pages
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Wandsworth, Westminster
380 pages



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ISBN 978-3-86930-991-0

Introductory Price

In 2005 Damien Hirst began photographing every dispensing pharmacy in the Greater London area. Shooting both the individual pharmacists behind their counters and the exterior views of the city's 1,832 chemists, the project has taken over a decade to complete. The images are brought together in their entirety in this extraordinary ten-volume artist's book, which presents a portrait of the city through the people and places that prescribe the medicines we take on a habitual and daily basis.

Hirst's career-long obsession with the minimalist aesthetics employed by pharmaceutical companies—the cool colors and simple geometric forms—first manifested in his series of "Medicine Cabinets," conceived in 1988 while still at Goldsmiths College. For his 1992 installation *Pharmacy* Hirst recreated an entire chemist within the gallery space, stating: "I've always seen medicine cabinets as bodies, but also like a cityscape or civilization, with some sort of hierarchy within it. [*Pharmacy*] is also like a contemporary museum. In a hundred years it will look like an old apothecary." *Pharmacy London* similarly embodies the artist's realization of an "idea of a moment in time." The publication also, however, reads as a distilled expression of Hirst's continuing belief in the near-religious role medicine plays in our society.

What's always got me is that people's belief in their drugs is so unquestionable. Damien Hirst



Asia 8 – Collector’s Boxed Set



Book 1
Woong Soak Teng
Ways to Tie Trees



Book 2
Kapil Das
Something So Clear



Book 3
Zhang Lijie
Midnight Tweedle



Book 4
Jake Verzosa
The Last Tattooed Women of Kalinga



Book 5
Robert Zhao Renhui
A Guide to the Flora and Fauna of the World



Book 6
Broy Lim
and now they know



Book 7
Yukari Chikura
Zaido



Book 8
Jongwoo Park
DMZ: Demilitarized Zone of Korea

My role in *Asia 8*—a limited-edition boxed set containing the winning eight books of the Steidl Book Award Asia—is to forge a strong graphic identity for the project. This includes creating the boxed set as well as other printed literature that accompanies the individual books. Together with Gwen Lee of DECK and Gerhard Steidl, I also assist and give advice to the artists in drafting and designing their books.

Collaborating closely with all the artists in Göttingen has been fulfilling and satisfying to say the least. We hope you will take the time to savor the subtle qualities of these books—the smell of printed ink, the textures of the papers and binding materials—and be as inspired by them as we are.

Theseus Chan
Art Director

Introductory Price



Eight books, Asia 8



Eight books wrapped Furoshiki style, delivered in a cardboard box

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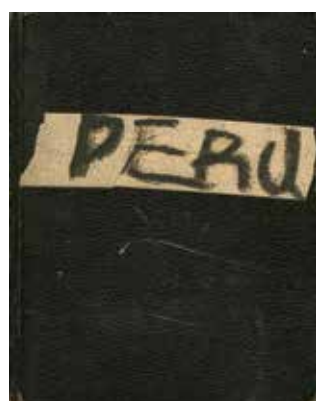
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Cardboard box



Machu Picchu steps
Peru, 1972



Afangar, Videy Island
Iceland, 1989



Basalt columns:
Svartifoss Iceland, 1989



Saqqara pyramid
Egypt, 1990



Schunnemonk Fork
Storm King Art Center, 1991



Snake Eyes and Boxcars
Geyserville, CA, 1993



Wake
2003



Torqued Ellipses
Guggenheim Bilbao, Spain, 2005



Promenade
Grand Palais, Paris, 2008



East-West/West-East
Qatar, 2014

Richard Serra Notebooks Vol. 2

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Machu Picchu steps, Peru, 1972
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152 pages
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Saqqara pyramid, Egypt, 1990
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44 pages
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Torqued Ellipses, Guggenheim Bilbao, Spain, 2005
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Promenade, Grand Palais, Paris, 2008
13.8 × 8.3 in. / 35.1 × 21 cm
84 pages
Softcover

East-West/West-East, Qatar, 2014
4 × 5 in. / 9.5 × 12.5 cm
84 pages
Leatherbound

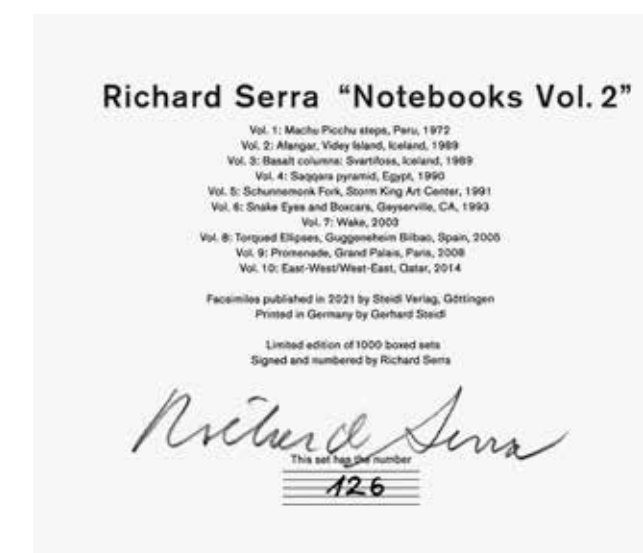
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Throughout his career, the renowned American sculptor Richard Serra has kept a large number of notebooks which by now fill an entire library in his studio. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into mature sculptures and drawings. Serra has personally selected ten of his notebooks, two of which he made in Iceland in 1989 and the latest from Qatar in 2014, which are reproduced here in facsimile.

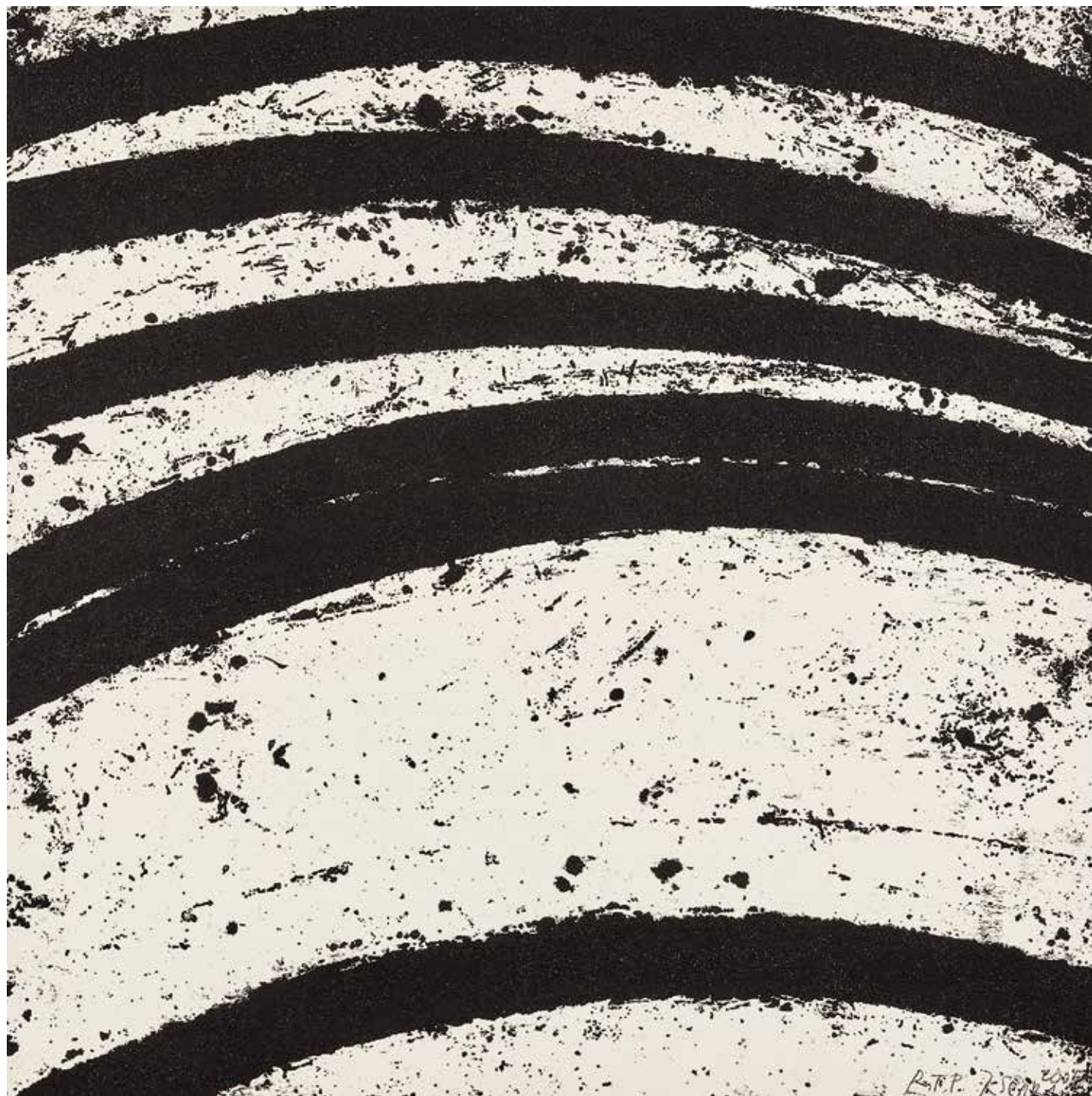
Richard Serra was born in San Francisco in 1938. Since the 1960s he has exhibited extensively throughout the world. In addition, Serra has created a number of site-specific sculptures in public and private venues in both North America and Europe. Serra's books at Steidl include *Sculpture 1985–1998* (1999), *The Matter of Time* (2005), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014) and *Vertical and Horizontal Reversals* (2015). He lives in New York and Nova Scotia.



Edition certificate, signed and numbered by Richard Serra

Richard Serra Notebooks Vol. 2

Steidl



Richard Serra was born in San Francisco in 1938. Since the 1960s he has exhibited extensively throughout the world. In addition, Serra has created a number of site-specific sculptures in public and private venues in both North America and Europe. Serra's books at Steidl include *Sculpture 1985–1998* (1999), *The Matter of Time* (2005), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014) and *Vertical and Horizontal Reversals* (2015). He lives in New York and Nova Scotia.

Richard Serra began making prints as early as 1972. For the past five decades he has consistently pursued the myriad possibilities of printmaking and created a graphic œuvre as concentrated as it is rich and diverse. Even if the relationship between Serra's prints and his sculptural works cannot be denied—the exploration of form, establishing and testing the tension between positive and negative space, the dialogue between two- and three-dimensionality—the prints are an autonomous form of expression with their own themes and creative approaches, such as his innovative use of oil-stick ink to create a surface that both absorbs and reflects light. This catalogue raisonné offers a complete survey of 50 years of Serra's graphic work—including lithographs, screen-prints and etchings—and situates it in the broader context of his artistic practice.

Without a doubt, Serra's prints assume a prominent position in the graphic art of the present day. The radicality with which he continuously expands the boundaries of technical, formal, and content-based conventions through new developments corresponds with the intensity of the experiences that his works make possible. Silke von Berswordt-Wallrabe

Richard Serra Catalogue Raisonné Prints 1972–2022

English / German edition
Edited and text by Silke von Berswordt-Wallrabe
Book design by Saskia Helena Kruse
304 pages
9.5 × 11.9 in. / 24 × 30 cm
370 black-and-white and 110 color images
Four-color process
Clothbound hardcover

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-96999-140-4



William Kentridge, one of South Africa's most significant artists, has been creating poignant, clever and visually arresting works across a variety of media for more than five decades. He is renowned for his unique charcoal drawing animations, sculptures, drawings and theatre productions, but what this book focuses on is Kentridge's longstanding relationships with printmaking and poster design.

Over the past three years South African art authority and dedicated researcher Warren Siebrits began compiling a five-volume catalogue raisonné of Kentridge's prints and posters. In this first book, focusing on graphics produced between 1974 and 1990, Siebrits presents the artist's earliest forays into linocut, etching and monotype printing, to name but a few. While for many artists printmaking is informed by their work in what have historically been considered more valuable media such as painting and drawing, Siebrits highlights that Kentridge's process has been quite the opposite. This intensive look at Kentridge first and foremost as a printmaker is thus crucial for a comprehensive understanding of his diverse and influential oeuvre. The chronology of the prints and posters helps re-establish many lost and obscure tributaries that will be invaluable to those interested in the building blocks of Kentridge's work.

Born in Johannesburg in 1955, William Kentridge is a prominent contemporary artist. He works in and across the mediums of drawing, writing, film, performance, music and collaborative practices, to create art that is grounded in politics, science, literature and history, while maintaining a space for contradiction and uncertainty. Kentridge's work has been seen in museums, galleries, theatres and opera houses internationally since the 1990s, and is held in many major museums and institutions. He is the recipient of honorary doctorates from several universities including Yale and the University of London; his prizes include the Kyoto Prize (2010), the Princess of Asturias Award (2017) and the Praemium Imperiale Prize (2019).



William Kentridge Catalogue Raisonné Volume 1 Prints and Posters 1974–1990

Compiled and text by Warren Siebrits
Book design by Lunetta Bartz
6.5 × 11.9 in. / 24 × 30.2 cm

Vol. 1.1 Final States
416 pages
338 color images

Vol. 1.2 Plate Progressions and Author's Notes
272 pages
443 color images

Four-color process
Two clothbound hardcovers in a slipcase

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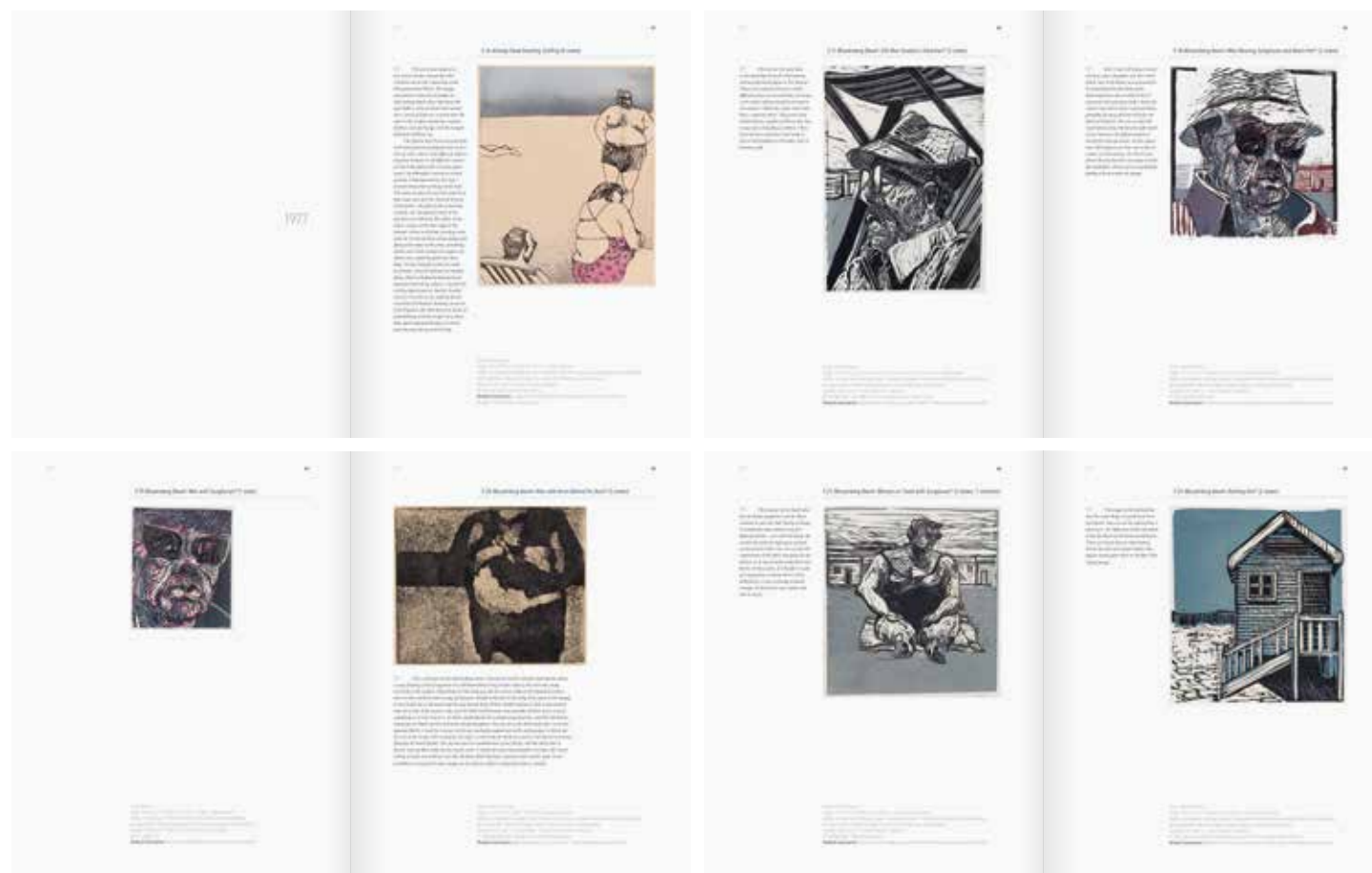
Slipcase



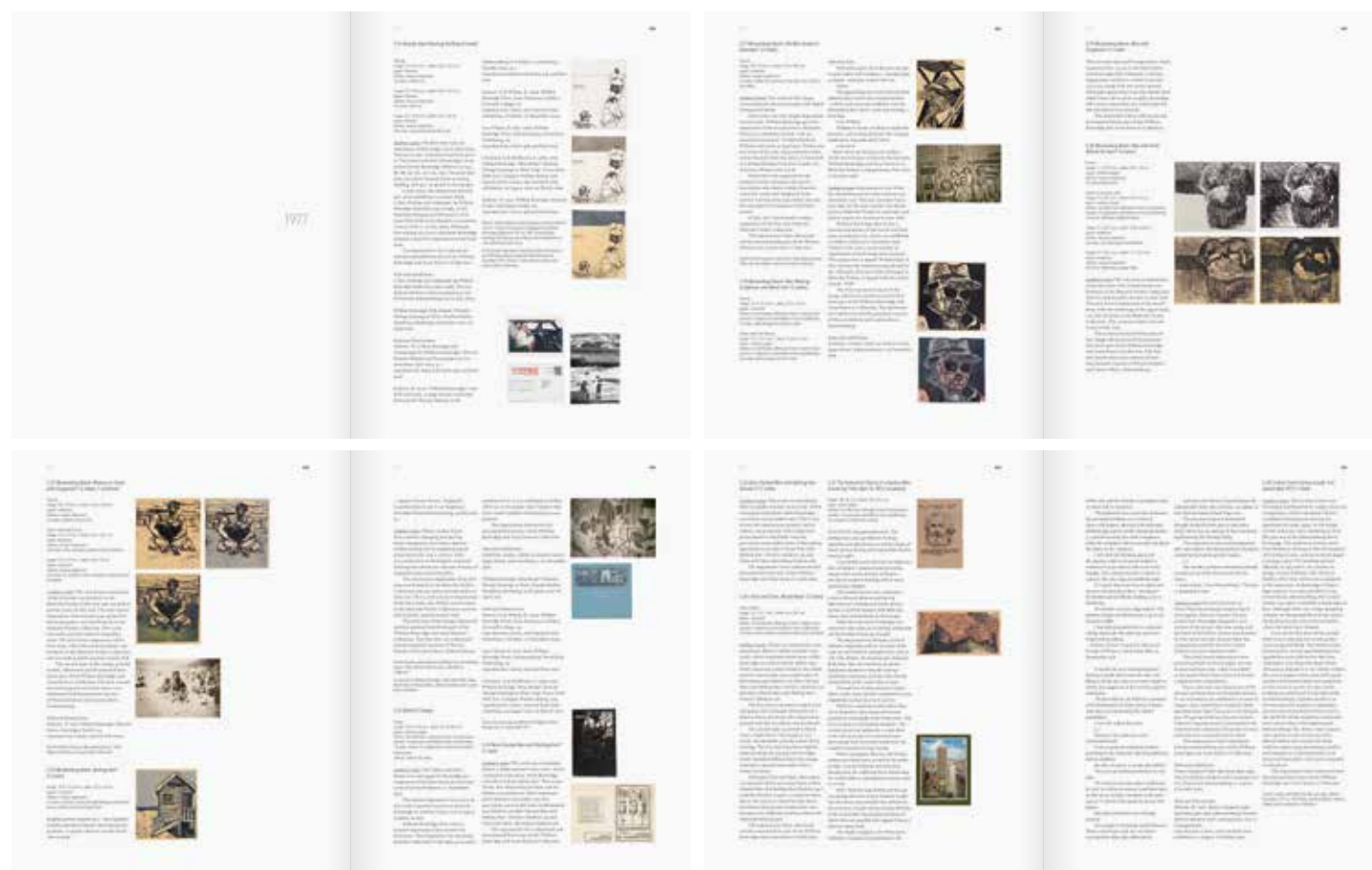
Vol. 1.1 Final States



Vol. 1.2 Plate Progressions and
Author's Notes



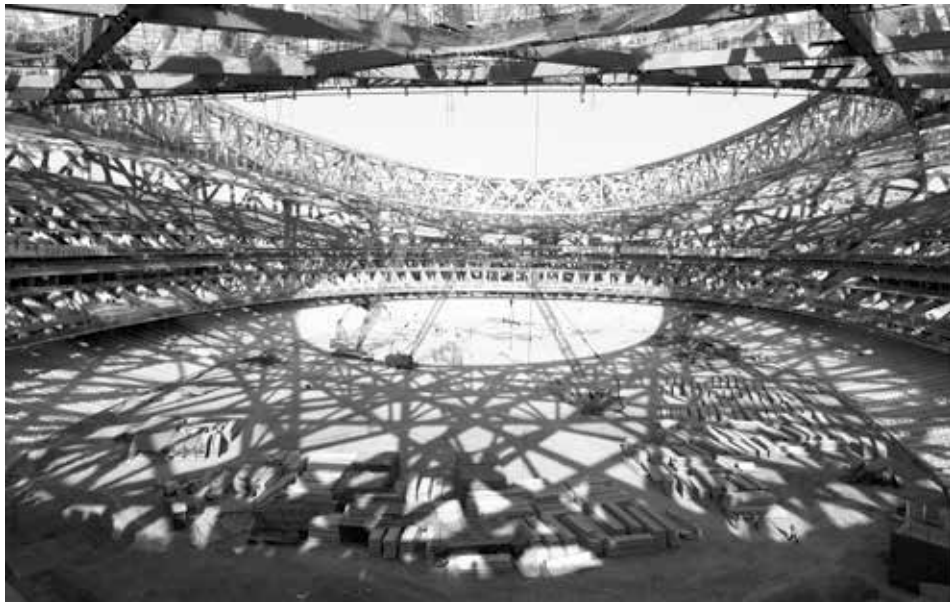
Vol. 1.1 Final States



Vol. 1.2 Plate Progressions and Author's Notes



Schaulager, Laurenz Foundation Münchenstein/Basel.
Photo: Ruedi Walti



National Stadium Beijing. Photo: Iwan Baan



Thomas Ruff, Haus Nr. 4 II (Ricola Laufen), 1991

Herzog & de Meuron is a global architectural practice, founded in Basel in 1978 by Jacques Herzog and Pierre de Meuron. The partnership has grown over the years, and today an international team of more than 500 employees under the leadership of a group of partners works on projects worldwide. The spectrum of building commissions ranges from housing to museums, libraries, stadiums, research facilities and hospitals, to urban planning and territorial studies of diverse scales. From the beginning an interdisciplinary working method has involved close collaborations with artists.

Stanislaus von Moos is an art historian whose books include monographs on Le Corbusier, Italian Renaissance architecture, and the work of Venturi, Scott Brown & Associates. Among his recent publications are *Eyes That Saw. Architecture After Las Vegas* (2020) and *Erste Hilfe. Architekturdiskurs nach 1940. Eine Schweizer Spurensuche* (2021). From 1983 to 2005 von Moos was Professor for Modern and Contemporary Art at the University of Zurich.

Arthur Rüegg has worked as an independent architect in Zurich since 1971 (until 1998 with Hans-Uli Marbach). Rüegg has curated exhibitions including "100 years of Swiss Design" (2014) and "Le Corbusier und die Farbe" (2021), and his books as author and editor include *Le Corbusier – Polychromie architecturale* (2015) and *Le Corbusier – Furniture and Interiors 1905–1965* (2012). From 1991 to 2007 he was Professor for Architecture and Construction at ETH Zurich.

Stanislaus von Moos and Arthur Rüegg Twentyfive × Herzog & de Meuron

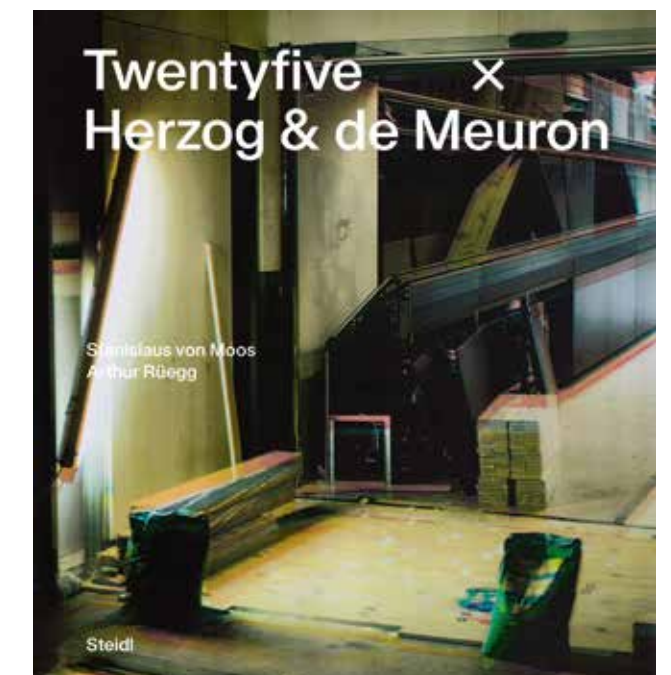
Concept and texts by Stanislaus von Moos and Arthur Rüegg
Photographs by Iwan Baan, Balthasar Burkhard, Thomas Ruff, Margherita Spiluttini, Wolfgang Tillmans and Hannah Villiger, among others
Book design by Martina Brassel
496 pages
9.7 × 10.4 in. / 24.5 × 26.5 cm
100 black-and-white and 700 color photographs and 100 documents
Four-color process
Clothbound hardcover with dust jacket

€ 95.00 / £ 90.00 / US\$ 115.00
ISBN 978-3-96999-138-1

The complete works of Pritzker Prize-winning Swiss architects Herzog & de Meuron comprise around 600 buildings in nearly 40 countries. This book is a personal selection by Stanislaus von Moos and Arthur Rüegg of 25 of the most important projects from throughout Herzog & de Meuron's career—from Tate Modern in London, the Elbphilharmonie in Hamburg, the Ricola Storage Building in Laufen to the parking structure at 1111 Lincoln Road in Miami. Through photographs by Balthasar Burkhard, Hannah Villiger, Margherita Spiluttini, Iwan Baan, Thomas Ruff and Wolfgang Tillmans, along with detailed technical data, plans and bibliographic references, *Twentyfive × Herzog & de Meuron* encapsulates all central aspects of the work of these influential architects.

Two comprehensive essays reveal Herzog & de Meuron's working methods: von Moos explores the influence of perception in painting, sculpture and photography on their practice, while Rüegg examines their ambivalent view of the built world and how it is expressed from project to project. The book also includes previously unpublished photographs by Pierre de Meuron and Jacques Herzog's postcard collection—unexplored visual archives with a direct influence on their architectural work.

The reality of architecture is not built architecture. Outside of this state of built/not built, architecture forms its own reality, comparable to the autonomous reality of a picture or a sculpture. Jacques Herzog and Pierre de Meuron, 1988





Born in Bielefeld in 1959, Heiner Thofern was Deputy German Ambassador to the United Nations in Rome between 2015 and 2021. Already as a doctoral law student, Thofern cultivated a passion for architecture and town planning. His interests lie in the architecture following the Second World War, particularly that of Italy.

This book explores a uniquely Roman type of building, the *palazzina*—a four- or five-story residential structure of the most meticulous design, built during the Italian economic miracle between the 1950s and '70s. *Beautiful Games* focuses on the extraordinarily imaginative entrances of these buildings.

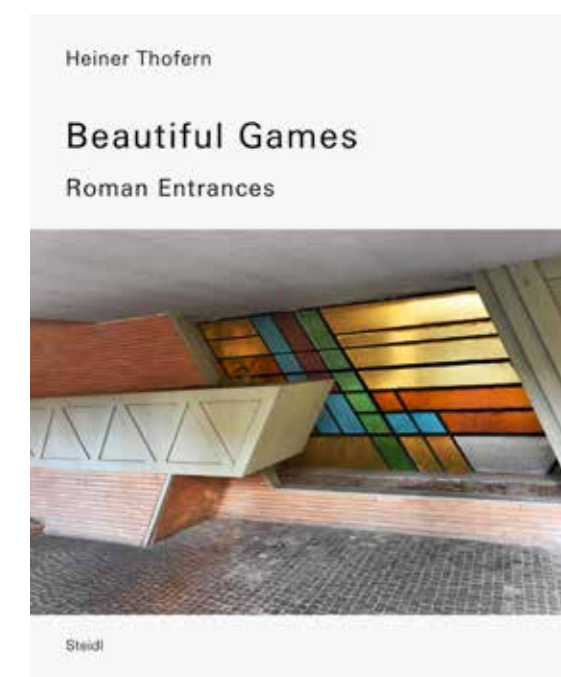
Over many years, Heiner Thofern photographed *palazzine* during his evening wanderings throughout the north and west districts of Rome. It was the intricately conceived and constructed entrances, realized mostly through collaborations between architects and artists, that particularly caught his eye. *Beautiful Games* reveals the varied treasures of Thofern's photographic archive, a rich collection that allows us to examine the particular sense of play and passion for beauty that shapes this era of Italian creativity, a delight in *la bella figura*, and a desire to constantly reinvent the possibilities of design and architecture.

The highly typological and formal quality of many Roman palazzine is due precisely to the establishment of a fruitful conversation between art and architecture, especially in the atriums, which are occasionally new and surprising and always elegant and light. It is a heritage just waiting to be discovered... Elisabetta Cristallini

Heiner Thofern Beautiful Games Roman Entrances

Edited by Ute Eskildsen
Texts by Elisabetta Cristallini, Ute Eskildsen and Heiner Thofern
Book design by Paloma Tarrío Alves / Steidl Design
112 pages
7.3 × 8.9 in. / 18.5 × 22.5 cm
90 color photographs
Four-color process
Clothbound hardcover

€ 38.00 / £ 35.00 / US\$ 40.00
ISBN 978-3-96999-060-5





Born in Zurich in 1954, the multimedia artist Michel Comte studied in France and England, and began his career in art restoration, specializing in contemporary art; his restoration works include those by Andy Warhol, Yves Klein and Miró. In 1979 Comte met Karl Lagerfeld who gave him his first commercial assignment for Chloé and later Chanel. He has since collaborated with *Vogue Italia*, *Vanity Fair* and *Interview*, and with brands such as Dolce & Gabbana, Gianfranco Ferré, Calvin Klein, BMW, Ferrari and LVMH, among many others. Comte later traveled to conflict zones to raise funds for humanitarian projects such as "People and Places with No Name." In 2008 he met Ayako Yoshida and has since dedicated more time to art and personal projects; together they produced their first 3D feature film *The Girl From Nagasaki* in 2013. Comte opened "Neoclassic," his exhibition on the rise and fall of neoclassicism, at the National Gallery of Parma in fall 2016. He has completed four exhibitions from his "Light" series: at Museo Maxxi, Rome; La Triennale, Milan; Galerie Urs Meile, Beijing; and most recently at Dirimart, Istanbul. "Light" is a study of natural landscapes through large-scale sculptures, photography, video installations and projections, exploring the impact of environmental decline on the world's glaciers and glacial landscapes. Comte's books with Steidl include *Aiko T* (2000), *Michael Schumacher: Driving Force* (2003), *Light* (2016) and *Aviator* (2020).

This book is Michel Comte's love letter to Japan, seen through the prism of his relationship to his wife Ayako Yoshida and the history of her family. Hiro—Hiroshima—is Yoshida's hometown and here Comte begins his journey, not today but precisely on 6 August 1945, the day when an atom bomb desecrated the city, heralding Japan's surrender and the end of World War II. When the bomb was released at 8:15 that morning, Ayako's grandfather Shigetaka was working in the basement of a building not far from the Genbaku Dome, which today remains as part of the peace memorial in Hiroshima. Although just 200 meters from the blast center, he survived against all odds. This sense of the miraculous colors Comte's vision in *Hiro, Mon Amour*, his visual diary of Japan across space and time. The book combines Comte's recent photos made throughout the country with stills from his and Yoshida's 2013 film *The Girl From Nagasaki*, their retelling of *Madame Butterfly* in Nagasaki, the other city to suffer an atomic bomb in August 1945, forever changing Japan's physical and cultural landscape.

Shigetaka woke up under broken bookshelves and large piles of rubble. Dust and heat clouded his vision and the eerie silence. He did not know what happened and had no sense of time and space. After he finally emerged, there was nothing but fire and scorching heat and dust. At 8:15 that beautiful morning, the world ended. Michel Comte

Michel Comte Hiro, Mon Amour

Text by Michel Comte
Book design by Michel Comte
and Duncan Whyte / Steidl Design
9.4 × 11.8 in. / 24 × 30 cm

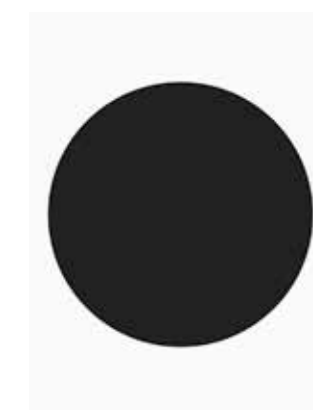
Vol. 1
144 pages
61 black-and-white and 127 color photographs
Vol. 2
136 pages
53 black-and-white and 158 color photographs

Four-color process
Two open-spine softcovers in a sleeve

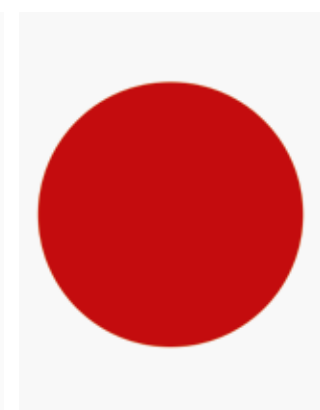
€ 125.00 / £ 115.00 / US\$ 145.00
ISBN 978-3-95829-895-8



Sleeve



Vol. 1



Vol. 2

Steidl Comte





Born in 1940, Hank O'Neal has published more than 20 books on various subjects, mostly related to photography and music. In the early seventies he met Berenice Abbott, with whom he worked closely, as well as André Kertész, Walker Evans and the other living Farm Security Administration photographers who were all to influence him. O'Neal published his first book in 1973; in 1976 followed the acclaimed *A Vision Shared* (re-issued by Steidl in 2018). He is co-editor with Ron Kurtz of the ongoing Berenice Abbott Project at Steidl, including *Berenice Abbott* (2008), *The Unknown Berenice Abbott* (2013) and *Paris Portraits 1925–1930* (2016).

Hank O'Neal met Berenice Abbott in 1972 at the coffee shop of a Holiday Inn on 57th Street in New York City. After a two-hour meeting Abbott suggested he should visit her if he was ever near Moosehead Lake in northern Maine. In the fall of 1973 O'Neal did just that, spending a long weekend with Abbott at her circa 1810 stagecoach inn. They hit it off and at the end of the stay she said, "If you ever get a real camera come up here and I'll teach you how to use it." In early 1974 he bought an 8×10 Deardorff camera and in the summer of that year headed back to Maine. The first and only lesson lasted about 30 minutes and Abbott told him to photograph the antique doorknocker on her front door. After almost an hour she returned to check on his progress and said, "You've got to do a damn sight better than that, buster"—not only sound advice but a great title for a book.

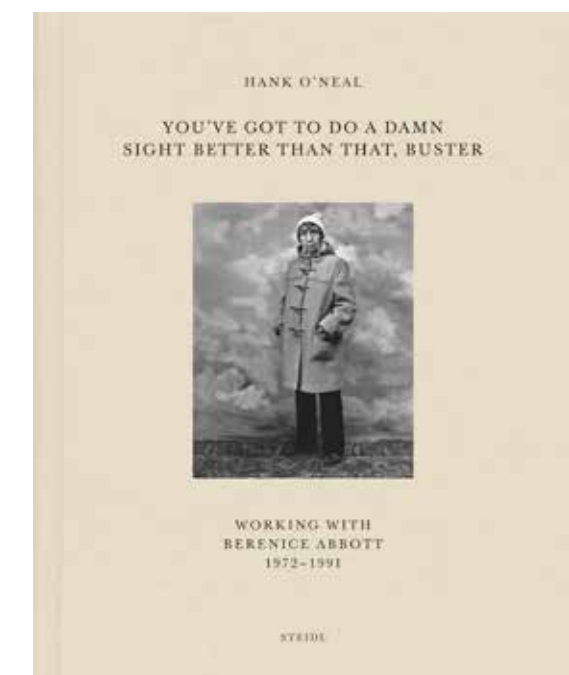
Abbott and O'Neal became close friends and worked together on books, exhibitions, catalogues, films, lectures, portfolios, the sale of her collection, and even social gatherings, with Abbott as maid of honor at his wedding. *You've Got to Do a Damn Sight Better than That, Buster* is an informal, rollicking memoir based on 19 years of personal observations by O'Neal of one of the most accomplished American artists of the twentieth century.

When a supervisor at the Federal Artist's Project saw Berenice Abbott's Blossom Restaurant photograph he said to her, "Nice girls don't go down on the Bowery" to which Abbott replied, "I'm not a nice girl, I'm a photographer." Hank O'Neal

Hank O'Neal You've Got to Do a Damn Sight Better than That, Buster Working with Berenice Abbott 1972–1991

Text by Hank O'Neal
Photographs by Berenice Abbott, Hank O'Neal et al.
Book design by Steidl Design
304 pages
11.6 x 12.2 in. / 29.5 x 31 cm
309 black-and-white and 86 color photographs and
65 illustrations
Four-color process
Clothbound hardcover with a tipped-in photograph

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-95829-701-2





Born in Braunschweig in 1969, Tina Berning is an artist and illustrator whose award-winning work is regularly shown in renowned galleries world-wide and has been featured in publications including the *New York Times*, *Vogue*, *Die Zeit*, *Süddeutsche Zeitung* and *Architectural Digest*. Berning lives and works in Berlin.

Tina Berning creates visual stories in her impressionistic portraits. Those who allow themselves to be captivated by the fine lines and vibrant color nuances of her work will discover a deeper world behind the faces in which all that is human is expressed: sadness, pain, disillusion, happiness, love and hope. In media including ink, pencil, acrylic and crayon on paper, Berning's work concerns, in her words, an ongoing "exploration of grace." *Regards* is the first extensive monograph of this exceptional artist.

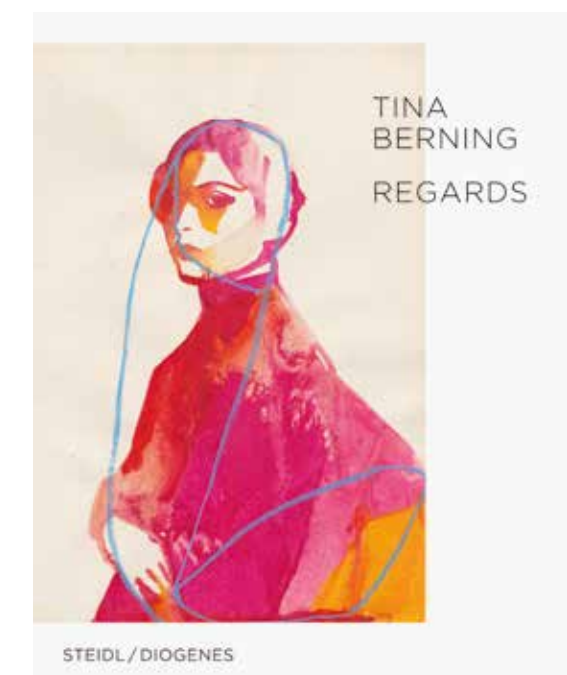
Tina Berning makes unique portraits that illuminate something of a person's essence, of their soul, of their inner beauty.
Claudia Becker, *Berliner Morgenpost*

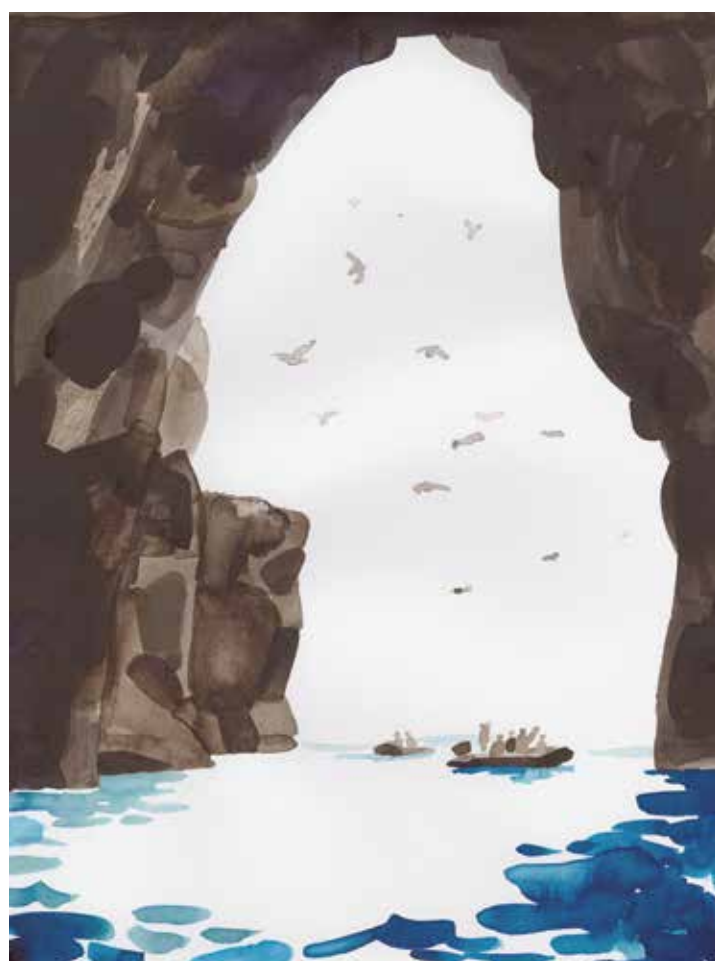
Co-published with Diogenes, Zurich

Tina Berning Regards

Texts by Tobias Burg and Simone Lappert
Book design by Philipp Keel and Kobi Benezri
280 pages
9.5 × 11.8 in. / 24 × 30 cm
232 color images
Four-color process
Clothbound hardcover

€ 68.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-96999-151-0





Born in Waiblingen in 1970, Christoph Niemann is an artist, graphic designer and author of various books. His work has appeared on more than 25 *New Yorker* covers since 2001, with illustrations in *Wired*, *Weltkunst Magazine* and the *New York Times Magazine*. He was inducted into the Art Directors Club Hall of Fame in 2010. Niemann lives and works in Berlin.

Christoph Niemann simply can't resist traveling. Luckily for us, he's no standard globetrotter but an artist who can masterfully capture his surroundings, wherever they may be, in vibrant brush and ink drawings. "As an artist," he says, "I'm conscious of the limitations that come from seeing the world through a Western lens. That's why I like to travel: because traveling requires—and inspires—a shift in perspective." And so in *Away* we're privileged to accompany him on journeys to all the destinations our wanderlust might desire, be they picturesque towns, bustling cities or sublime nature: from the elegant Tuileries of Paris to the dramatic Arctic forms of the Svalbard archipelago, from Angkor Wat to São Paulo and Venice and beyond...

Christoph Niemann has the most beautiful line of our time—his drawings and watercolors possess a subtle lightness, a roguishness and a poetic quality, which his peers strive for. They're simultaneously decorative and narrative.

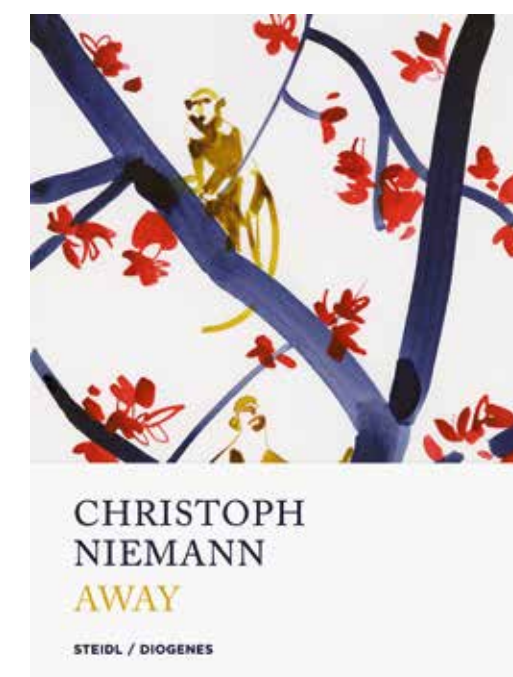
Jeroen van Rooijen

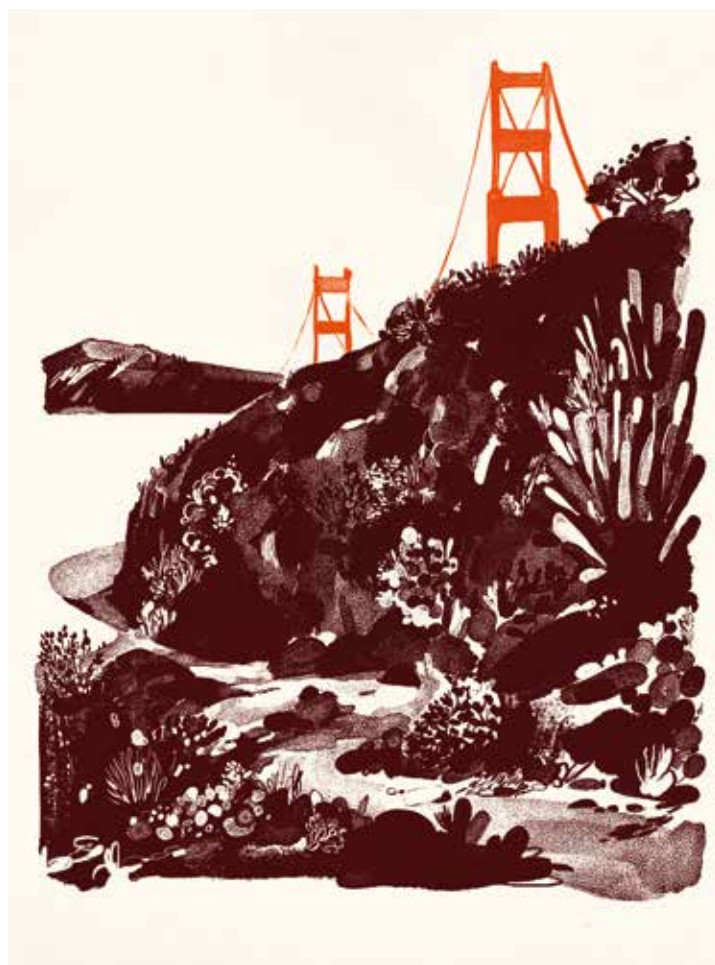
Co-published with Diogenes, Zurich

Christoph Niemann Away

Text by Christoph Niemann
Book design by Christoph Niemann and Philipp Keel
200 pages
9.8 × 13.2 in. / 25 × 33.5 cm
140 color images
Four-color process
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-918-4





Born in Waiblingen in 1970, Christoph Niemann is an artist, graphic designer and author of various books. His work has appeared on more than 25 *New Yorker* covers since 2001, with illustrations in *WIRED*, *Weltkunst Magazine* and the *New York Times Magazine*. He was inducted into the Art Directors Club Hall of Fame in 2010. Niemann lives and works in Berlin.

This elaborate book features over 160 ink and pencil drawings by Christoph Niemann, each a story of an unfamiliar place. They are observations on traveling, arriving and immersing oneself, on the melancholy of being on the road and the adventure of discovering new destinations—among them New York, Paris, Hong Kong, Amsterdam, Seville and Kyoto. Regardless of their subjects, these are all iconic sketches, capable of grasping the magic, light and mood of a place in a handful of virtuoso strokes. In Niemann's own words: "Over time memories change. Most things fade, while others become more significant. Connections arise that one wasn't aware of originally. Sometimes a drawing can capture all this in a new and surprising way. And with some luck, the picture feels as authentic as the moment itself."

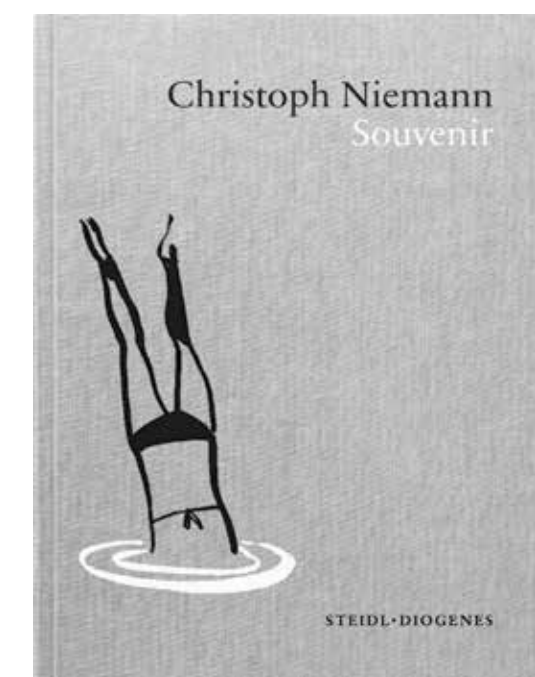
Christoph Niemann is one of the world's most in-demand artists. Der Tagesspiegel, Berlin

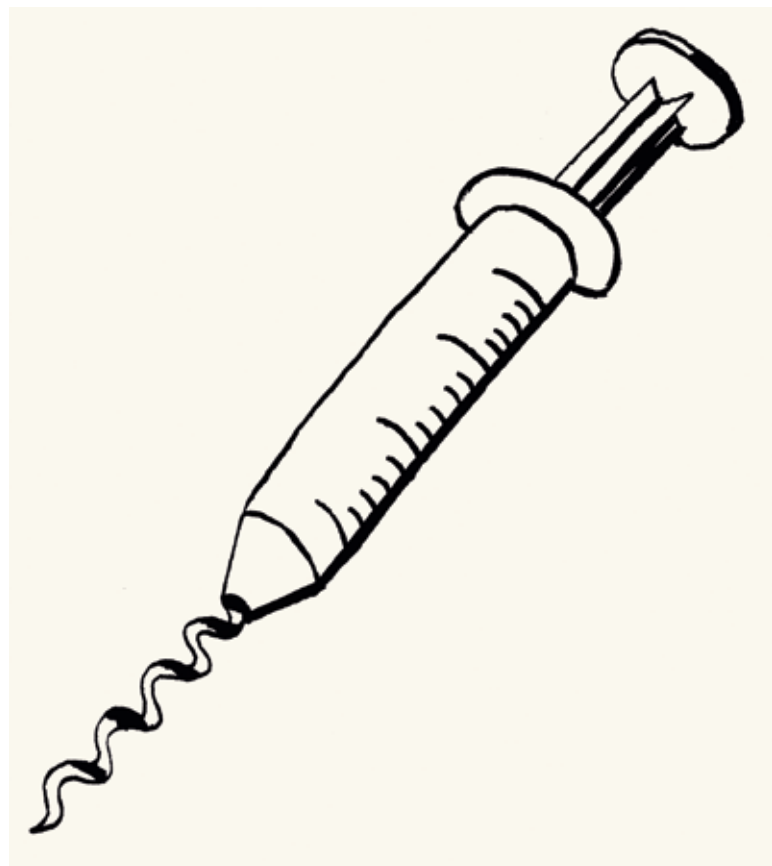
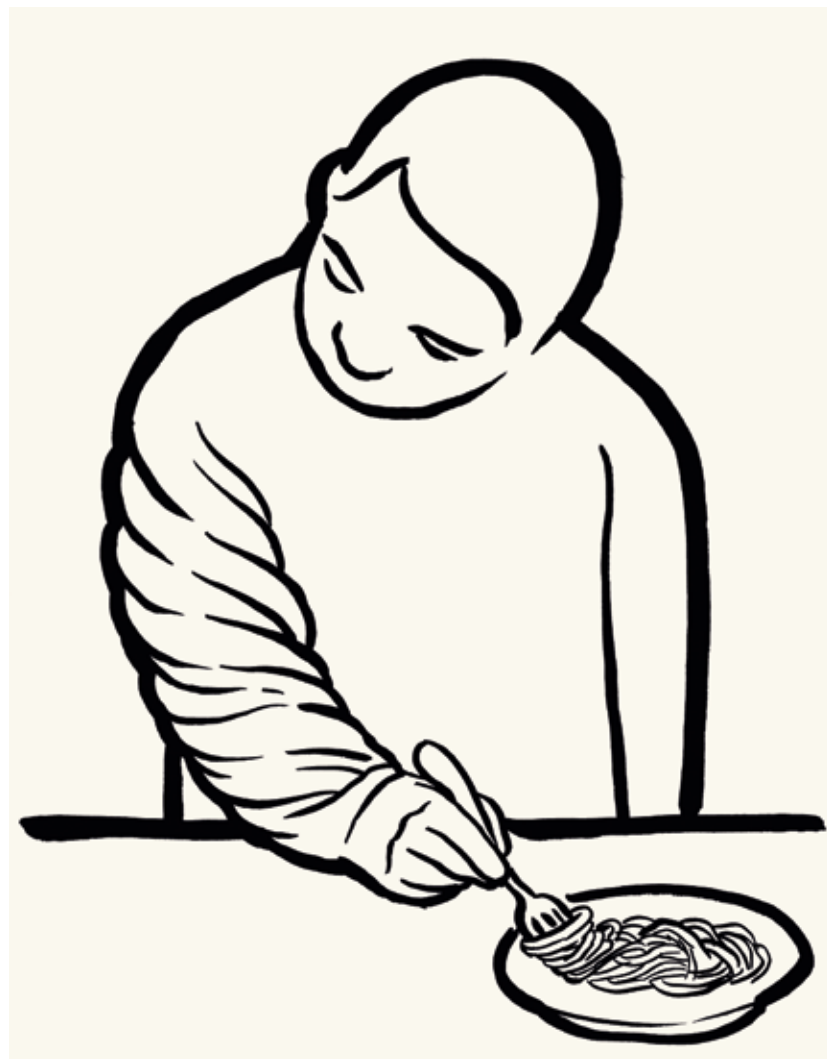
Co-published with Diogenes, Zurich

Christoph Niemann Souvenir

Book design by Christoph Niemann and Philipp Keel
Foreword by Philipp Keel
Afterword by Christoph Niemann
256 pages
9.3 x 11.8 in. / 23.5 x 30 cm
161 color images
Four-color process
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-573-5





Nicholas Blechman is a New York-based art director, illustrator and designer. Formerly art director of the *New York Times Book Review* and the *New York Times* op-ed page, he is currently creative director of *The New Yorker*. Since 1990 he has also published, edited and designed the political underground magazine *Nozone*, featured in the Smithsonian Institution's Design Triennial. Blechman's illustrations have appeared in *GQ*, *Travel + Leisure*, *Wired* and the *New York Times*.

Born in Waiblingen in 1970, Christoph Niemann is an artist, graphic designer and author of various books. His work has appeared on more than 25 *New Yorker* covers since 2001, with illustrations in *Wired*, *Weltkunst Magazine* and the *New York Times Magazine*. He was inducted into the Art Directors Club Hall of Fame in 2010. Niemann lives and works in Berlin.

In this simultaneously dark and hilarious book of drawings, renowned illustrators Nicholas Blechman, creative director of *The New Yorker*, and Christoph Niemann, a regular contributor to the same magazine, let loose all their visions of evil in today's unpredictable world. In what comical forms does evil bear its ugly face? Gigantic worms boring their way through the globe? Pieces of a puzzle eating one another? The jets of a shower piercing the body of an unsuspecting man beneath? A lone leaf fluttering to the ground before finally *shattering*? These and more delightfully incongruent images await us in *100% Evil*, a satirical guide that embraces pain and laughter, the extraordinary and the banal, the good and the bad in equal measure.

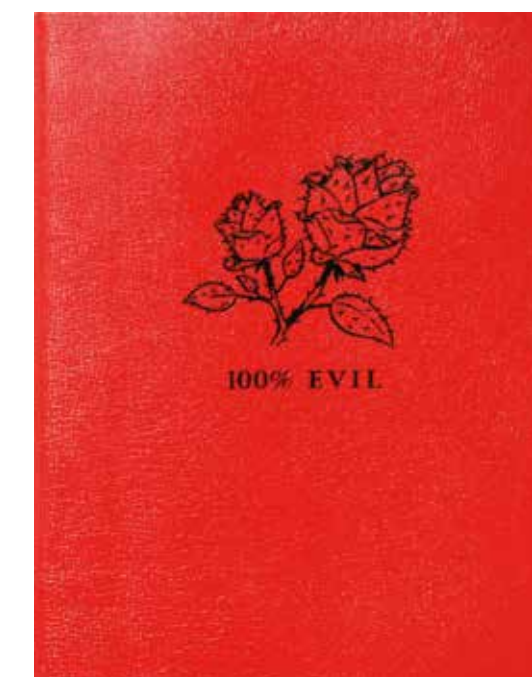
Woe unto them that call evil good, and good evil. Isaiah 5:20

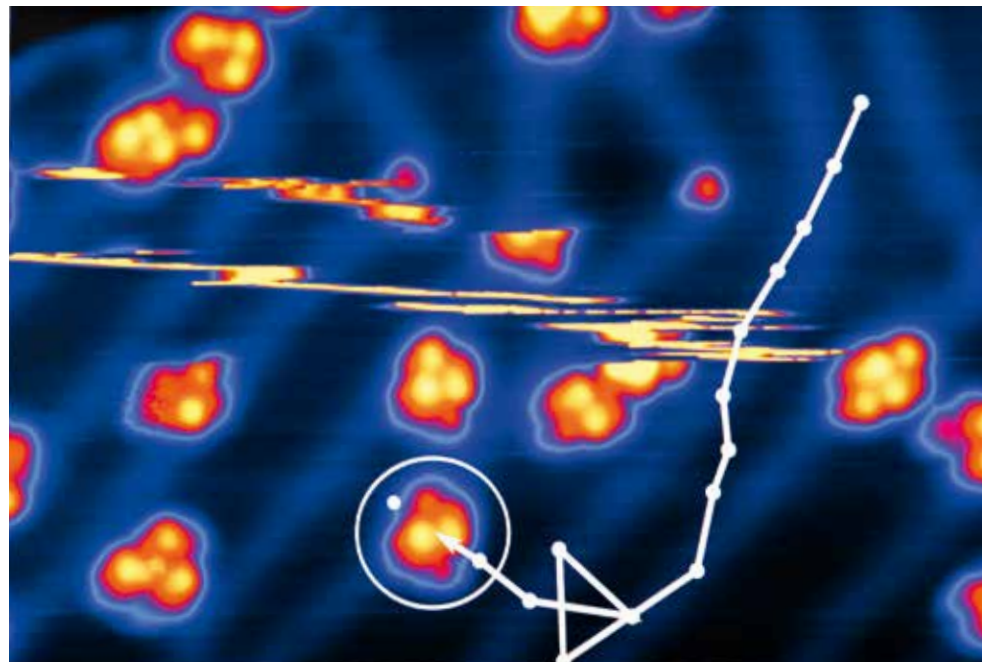
Co-published with Diogenes, Zurich

Nicholas Blechman and Christoph Niemann 100% Evil

Text by Chip Kidd
Book design by Nicholas Blechman
and Christoph Niemann
176 pages
4.9 × 6.5 in. / 12.5 × 16.5 cm
150 black-and-white images
Four-color process
Softcover

€ 35.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-95829-919-1





Hans Georg Näder was born in 1961 in Duderstadt to Maria Näder, née Bock, and Max Näder. He studied business administration and took over Ottobock with approximately 1,000 employees at the age of 29 in 1990. Under his leadership, the company has become the world market leader in prosthetics, and major milestones such as the first microprocessor-controlled leg prosthesis C-Leg have been launched.

Entrepreneur and futurist Hans Georg Näder takes us on a journey to the remaining secrets of the human body. *Futuring Human Empowerment* offers an exclusive look at laboratories and think tanks worldwide that are normally closed to the public and where the most innovative researchers, engineers and start-ups are working to expand the capabilities of the human body through artificial intelligence and progressive technologies. In exclusive, in-depth conversations, experts explain how they are using biotechnologies in the fights against pandemics and cancer, mobilizing the human body's hidden self-healing powers, deciphering the mathematical algorithm of life, cultivating stem cells on an industrial scale, and printing artificial replacements of vital organs on 3D bioprinters. Another focus of the book is the design of the human-machine interface. While humanity entered the age of robots and cyborgs long ago, robot "co-workers" are increasingly taking on more of the workload in modern industry, and numerous technologies are seamlessly incorporated into the human body, releasing its unseen potential.

You can picture the brain like a lasagna.
Prof. Dr. Oskar C. Aszmann, University Hospital Vienna

Hans Georg Näder Futuring Human Empowerment

Interviews by Thomas Huber
Photographs by Christoph Neumann and Sascha Boldt
Book design by Gerhard Steidl, Holger Feroudj,
Matthias Langner
336 pages
8 × 10.3 in. / 20.5 × 26.2 cm
169 color photographs
Four-color process
Clothbound hardcover

€ 34.00 / £ 30.00 / US\$ 40.00
ISBN 978-3-96999-113-8

[Available—order now!](#)





Peter Badge was born in 1974 and studied art history in Berlin. Choosing portraiture as his primary focus, Badge has concentrated on famous artist personalities, scientists and politicians, creating photographic series including "Men on the Moon," "Elviswho" and "Philanthropists." In 2000 he embarked on an ongoing photographic project on Nobel laureates, commissioned by the Foundation Lindau Nobel Laureate Meetings and a consortium of international institutions. Badge is Honorary Consul of the Democratic Republic of Timor-Leste in Germany.

Sandra Zarrinbal, born in 1968 in Münster, holds a doctorate of law and is a freelance author, poet and ghostwriter in Berlin. The historical biography *Der letzte Zeuge* (Pendo/Piper 2008), compiled and chronicled by her, was a non-fiction bestseller.

"Nobel Laureates in Portraits"—for this comprehensive project German photographer Peter Badge has been traveling the world since 2000. More than 400 encounters have now provided him with incomparable insight into the worlds of those who "have conferred the greatest benefit on mankind"—as Alfred Nobel described it in his last will and testament. This book is, however, much more than the mere "making of" of a long-term photographic undertaking.

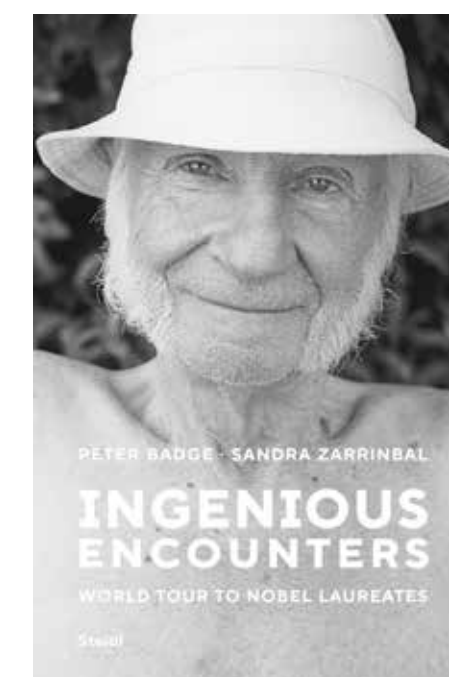
Ingenious Encounters. World Tour to Nobel Laureates reflects on the personalities, achievements and lives of the laureates from a unique perspective, both unusual and fascinating. Badge's impressive accounts of his experiences have been compiled and penned by Sandra Zarrinbal to create a captivating book that defies categorization—as authentic as a diary, as informative as a work of popular science, as thrilling as an adventure documentary, as touching as a bildungsroman, as amusing as a celebrity biography, and as poetic as Nobel himself preferred to approach the world.

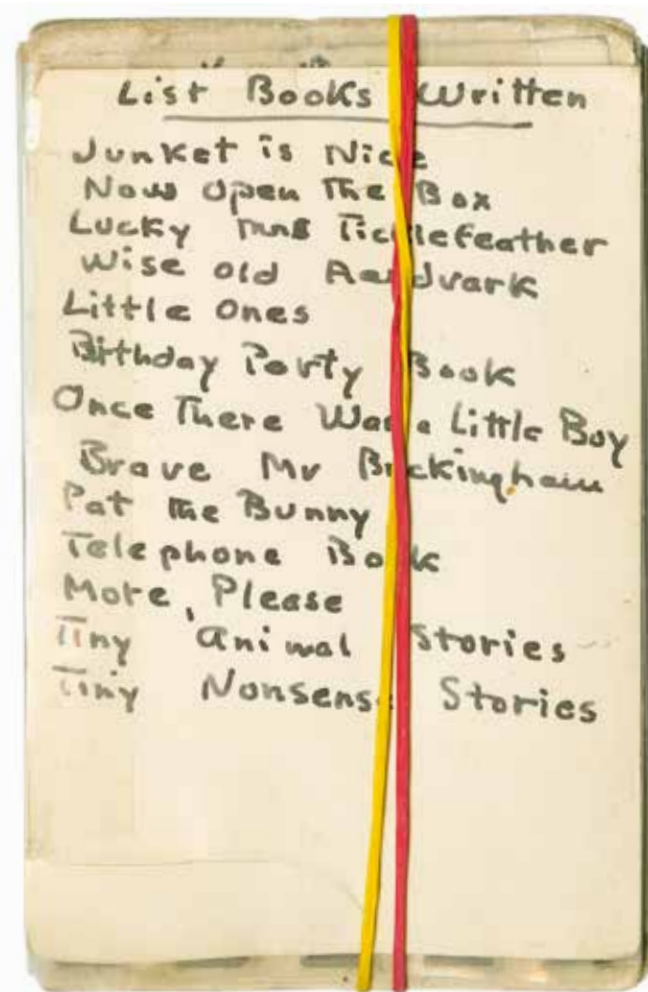
In this one-of-a-kind collection, Peter Badge shows us the wonderful gifts that make Nobel Laureates unique—and how they help us connect our interesting differences to our common humanity. Bill Clinton

Peter Badge and Sandra Zarrinbal Ingenious Encounters World Tour to Nobel Laureates

Texts by Peter Badge, Sandra Zarrinbal,
Aaron Ciechanover and Gunnar Stålsett
Translated by First Edition Translations,
Suzette Capati Paguirigan and Michael Hulse
Book design by Holger Feroudj and Rahel Bünter /
Steidl Design
520 pages
6 × 9.3 in. / 15.2 × 23.5 cm
539 black-and-white photographs and 12 images
Tritone
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00
ISBN 978-3-95829-965-8





Dorothy Meserve Kunhardt (1901–79) earned distinction for her pathfinding work in not one but two demanding creative arenas. As the author and illustrator of several of twentieth-century America's most original children's picture books, she brought rare imagination and a sublimely playful touch to an often placid and predictable genre, publishing dozens of titles including *Brave Mr. Buckingham* (1935), *Lucky Mrs. Ticklefeather* (1935), *Once There Was A Little Boy* (1946), as well as her most renowned classic *Pat the Bunny* (1940). The daughter of historian Frederick Hill Meserve, Kunhardt grew up amid his unrivalled collection of photographs of Abraham Lincoln and his contemporaries; in time she became a Lincoln scholar and the co-author of *Twenty Days: A Narrative in Text and Pictures of the Assassination of Abraham Lincoln* (1985).

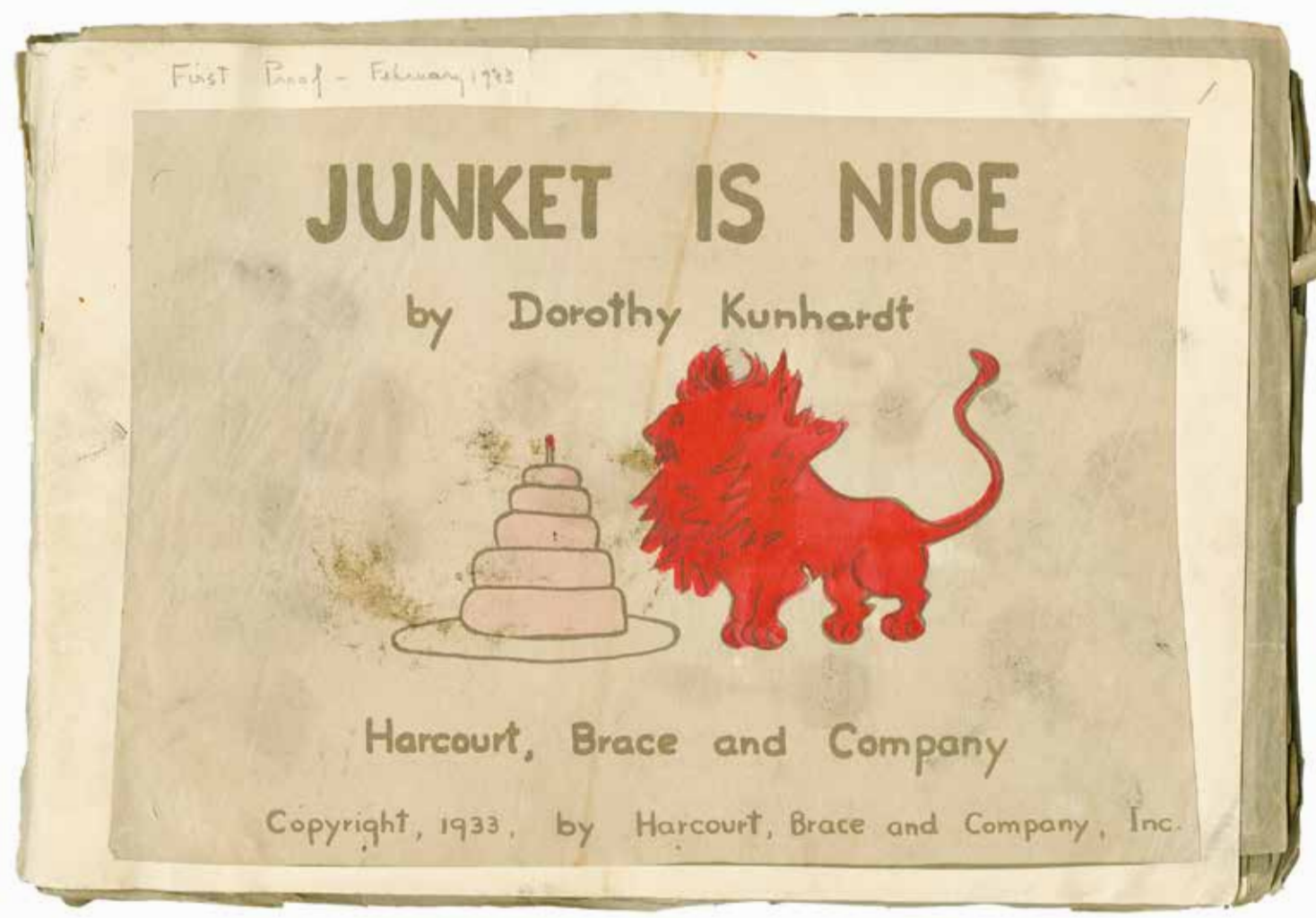
Celebrating one of the most dynamic forces in American children's literature, Dorothy Kunhardt's *Collected Works* is the first survey of the life and work of this beloved author. Best known for *Pat the Bunny* (1940), Kunhardt was a tireless innovator, publishing more than 40 books in three decades. Today, *Pat the Bunny* is still in print and has sold nearly ten million copies.

Kunhardt dictated her first story to her father at the age of three, and went on to become an inventive author, illustrator and creator of children's books. Her first stab at writing and illustrating was the outlandish devil-may-care picture book *Junket Is Nice*, featuring a little boy who imagined he had more sense than the rest of the world combined. Published in 1933, *Junket* received rave reviews, gave Depression-era families the perfect excuse to share a good laugh, and was an immediate bestseller. Many books followed, all notable for their originality in concept, format and design—among them *Pat the Bunny*, *The Telephone Book* (1942) and *Tiny Animal Stories* (1948)—and bearing the mark of their author's unfettered imagination and seemingly boundless zest for living.

Drawn entirely from the Kunhardt family collection, this publication brings Dorothy Kunhardt's work to life through photographs, letters, poetry, drawings, book mock-ups, unpublished manuscripts, as well as reproductions of first-edition books. Also shown are research materials and papers on Kunhardt's second consequential career, as an Abraham Lincoln scholar and steward of the Meserve Collection of Lincoln photographs and artifacts begun by her father.

The reason Pat the Bunny survives the years—it is patted to death by generations of children. Dorothy Kunhardt

Co-published with the Meserve-Kunhardt Foundation

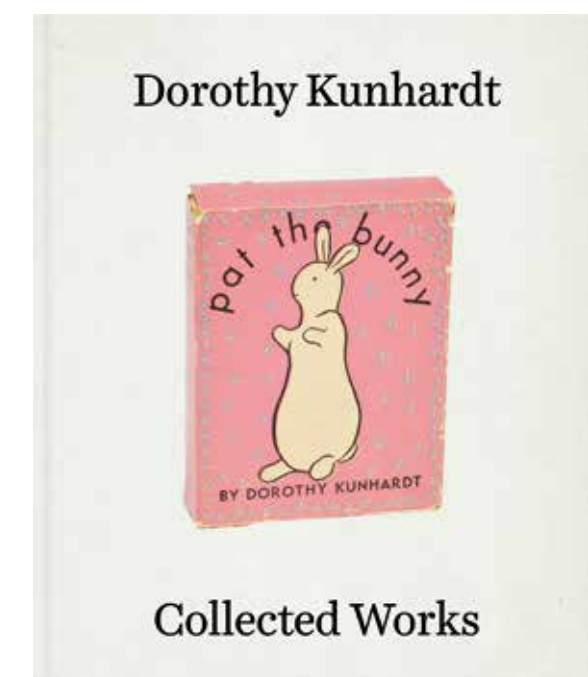


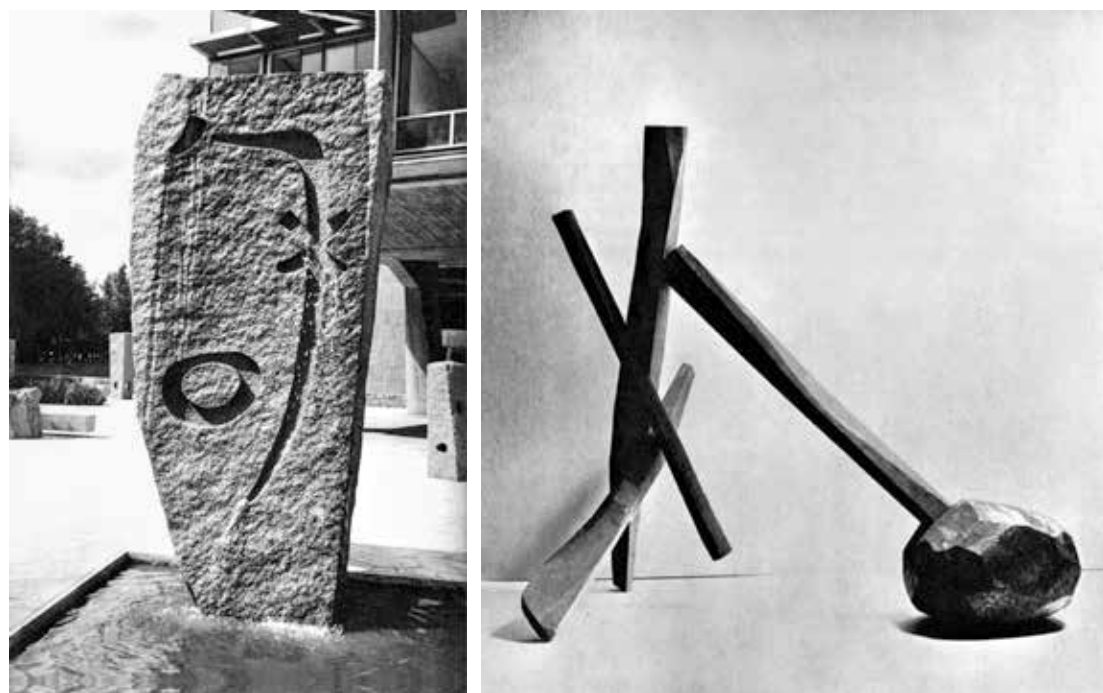
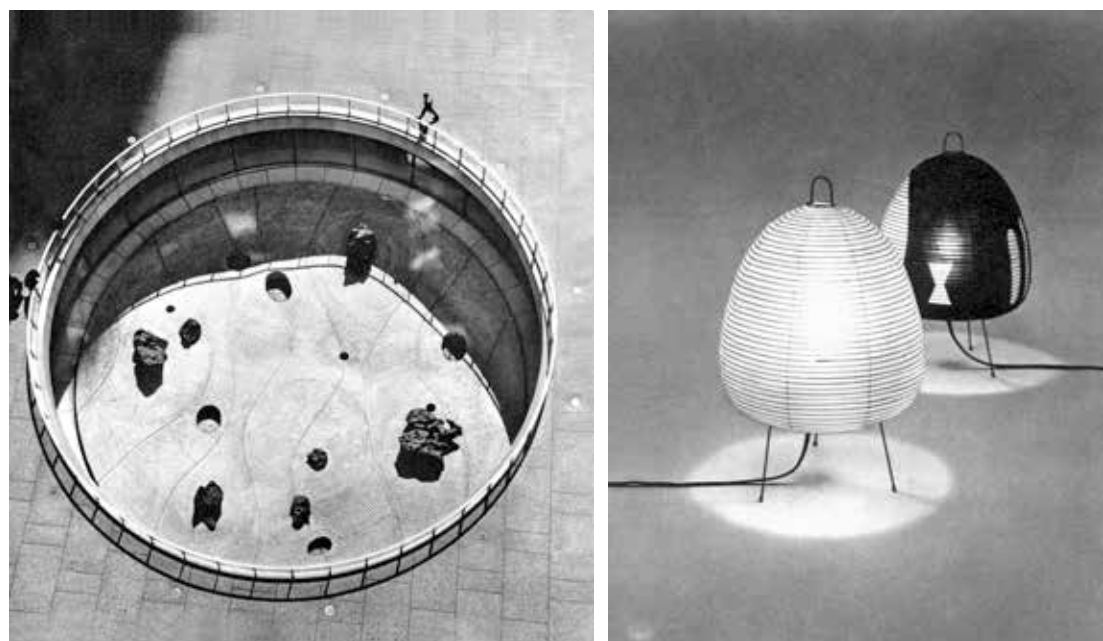
Dorothy Kunhardt Collected Works

Edited by Peter W. Kunhardt
and Peter W. Kunhardt, Jr.
Texts by Leonard Marcus, Sandra Kunhardt Basile
and Philip Kunhardt III
Book design by Duncan Whyte / Steidl Design
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304 pages
412 black-and-white and color images
Four-color process
Hardcover

€ 75.00 / £ 68.00 / US\$ 85.00
ISBN 978-3-96999-014-8

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Isamu Noguchi (1904–1988) was a seminal and critically acclaimed sculptor. Committed to diverse media, his work includes sculpture, gardens, furniture, lighting, ceramics, architecture and set designs. Born in Los Angeles to an Irish-American teacher and editor and a Japanese poet, he was raised in Japan before returning to the United States to study at the age of 13. In 1926 Noguchi won one of the first Guggenheim fellowships and traveled to Paris where he worked for six months as a studio assistant to Constantin Brâncuși. His collaborations include furniture for Herman Miller, sets for choreographers Martha Graham and George Balanchine, and playground design with architect Louis I. Kahn. In 1985 Noguchi designed and opened the Isamu Noguchi Garden Museum (now the Noguchi Museum), in Long Island City, New York.

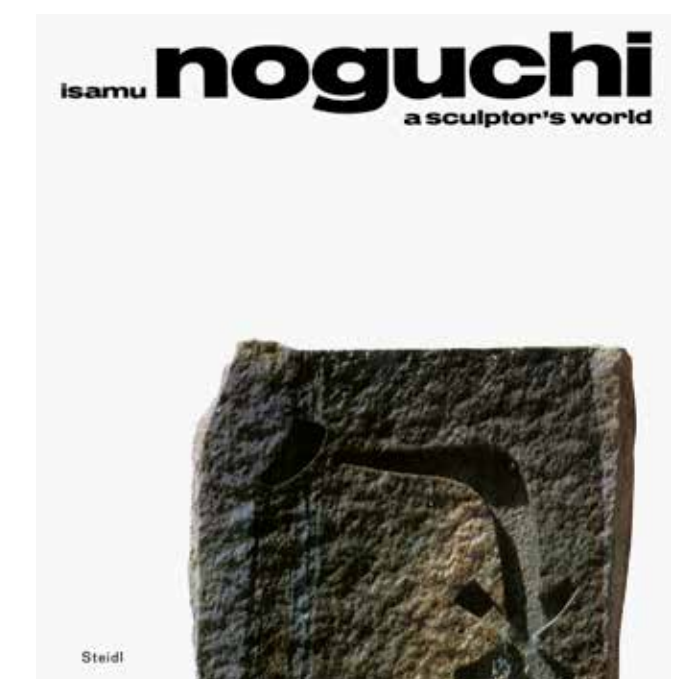
A Sculptor's World is the long-awaited new edition of the renowned 1968 autobiography of Isamu Noguchi, one of the twentieth century's most important sculptors and an influential believer in the social significance of the medium. Through over 250 images—photographs of Noguchi's experimental work, drawings and architectural plans—and told in his own words, it remains his most comprehensive statement about the art that brought him international acclaim. With an avant-garde layout and typography that remain fresh and compelling today, the book is essential reading for anyone with an interest in Noguchi's work—simultaneously subtle and bold, traditional and modern—or a general interest in sculpture. Reprinted twice by Steidl and long out of print, this volume includes the original foreword by R. Buckminster Fuller and incorporates paper stocks and printing techniques as close as possible to the 1968 edition.

We are a landscape of all we have seen. Isamu Noguchi

Isamu Noguchi A Sculptor's World

Texts by Isamu Noguchi, R. Buckminster Fuller
and Bonnie Rychlak
Book design by Isamu Noguchi
264 pages
9.3 × 10 in. / 23.7 × 25.5 cm
257 black-and-white and 13 color photographs
Four-color process
Clothbound hardcover with dust jacket

€ 75.00 / £ 70.00 / US\$ 85.00
ISBN 978-3-86930-915-6



Steidl Book Culture 2006–2020

At the beginning of 2006, I had the idea to hold back 50 copies of each Steidl book to be made in the coming years, a little like how winemakers put aside their finest vintages for future release. Since then I've continued the tradition, carefully tucking away these book bottles, waiting for the right moment to release them all together to the light of day.

That moment has now come. I hope individuals and institutions all over the world enjoy savoring the different flavors of these books, the yield of 15 years. There are just 50 sets to be had; when they're gone, the Steidl cellar is empty again. But remember: the best is yet to come.

Gerhard Steidl



Steidl's archive in Göttingen, containing *Steidl Book Culture*, 2006–2020 in custom-made bookshelves

Steidl books, 2006–2020

2006			
Bailey, David: Havana	Rautert, Timm: Deutsche in Uniform	Frank, Robert: London / Wales	Tunbjörk, Lars: Vinter
Balet, Catherine: Identity	Richon, Olivier: Real Allegories	Frank, Robert: Me and My Brother	van der Elksen, Ed: Jazz
Bischof, Werner: WernerBischofPictures	Rødland, Torbjørn: White Planet, Black Heart	Frank, Robert: One Hour	Wittmar, Petra: Medebach
Bourdin, Guy: A Message for You	Rowell, Margit: Ruscha Photographer	Freed, Leonard: Worldview	Wylie, Donovan: British Watchtowers
Broomberg, Adam, and Chanarin, Oliver: Chicago	Ruscha, Paul: Full Moon	Gober, Robert: Sculptures and Installations, 1979–2007	Wylie, Donovan: Scrapbook
Charles, Ray: a four dimensional being writes poetry on a field with sculptures	Schifferli, Christoph: Paper Dreams	Gormley, Antony: Antony Gormley	Zander, Thomas: Henry Wessel
Coddington, Grace: The Catwalk Cats	Schmidt, Jason: Artists	Gowda, Sheela: Sheela Gowda	
Cohen, Stéphanie: Désir d'une femme pour un homme	Soth, Alec: Neighbors / Nachbarn	Graham, Paul: a shimmer of possibility	2008
Colom, Joan: Raval	Scully, Sean: Glorious Dust	Grass, Günter: Catalogue Raisonné vol. 1: The Etchings	Abbott, Berenice: Berenice Abbott
d'Offay, Anthony: Warhol's World	Signer, Roman: Travel Photos	Grass, Günter: Catalogue Raisonné vol. 2: The Lithographs	Avedon, Richard: Portraits of Power
d'Orgeval, Martin: Pâques	Smith, Tony: Not an Object. Not a Monument	Gruyaert, Harry: TV Shots	Bailey, David: Is that so Kid
Dean, Tacita: Analogue: Films, Photographs, Drawings 1991–2006	Solomon, Rosalind: Polish Shadow	Hara, Cristóbal: Autobiography	Banier, François-Marie: Vive la Vie
Dean, Tacita: Die Regimentsochter	Soth, Alec: Niagara	Heldt, Jacob: American Pictures	Baron, Fabien: Liquid Light 1983–2003
Dewitz, Bodo von: Facts / Tatsachen	Spagnoli, Jerry: Daguerreotypes	Horn, Roni: A Kind of You	Belly, Lead: A Life in Pictures
Dine, Jim: Pinocchio	Spero, David: Churches	Horn, Roni: Herdubreid at Home	Beuys, Joseph: Atlantis
Disfarmer, Mike: Original Disfarmer Photographs	Staeck, Klaus: Pornografie	Horn, Roni: Weather Reports You	Beuys, Joseph: Die Revolution sind wir
Engström, J. H.: Haunts	Sternfeld, Joel: Sweet Earth	Jansson, Mikael: Speed of Life	Bolofo, Koto: Venus
Enwezor, Okwui: Snap Judgments	Strömholm, Christer: In Memory of Himself	Jedlicka, Jan: Il Cerchio / The Circle	Büchel, Christoph, and Carmine, Giovanni: CEAU
Epstein, Mitch: Work	Taylor-Wood, Sam: Still Lives	Kaprow, Allan: 18 Happenings in 6 Parts	Christenberry, William: Working from Memory
Evans, Walker: Lyric Documentary	Teller, Juergen: Nürnberg	Karel, Betsy: Bombay Jadoo	Cole, Ernest: Photographer
Ewald, Wendy: Towards a Promised Land	Tillmans, Wolfgang: Freedom from the Known	Kelly, Ellsworth: Drawings on a Bus: Sketchbook 23, 1954	De Bruyckere, Berlinde: In the Woods there were Chainsaws
Frank, Robert: Come Again	Trager, Philip: Philip Trager	Kicken, Annette and Rudolph: Points of View	Demarchelier, Patrick: Patrick Demarchelier
Gibson, Ralph: Refractions	Tunbjörk, Lars: I love Borås!	Klapheck, Konrad: Paintings	Depardon, Raymond: Manhattan Out
Gonzales-Torres, Felix: Felix Gonzalez-Torres	van der Meer, Hans: European Fields	Kuhn, Mona: Evidence	Djian, Babeth: Babeth
Grey, Joel: Looking Hard at Unexamined Things	Wall, Jeff: Catalogue Raisonné 1978–2004	Lagerfeld, Karl: Konkret Abstrakt Gesehen	Dine, Jim: Poet Singing (the flowering sheets)
Gundlach, F. C.: Martin Munkácsi	Wessel, Henry: Five Books	Lagerfeld, Karl: Palazzo	Dine, Jim: This is How I Remember, Now
Hajek-Halke, Heinz: Artist, Anarchist	Wiedenhöfer, Kai: The Wall	Lagerfeld, Karl: Visions and a Decision	Dumas, Jean-Louis: Photographer
Hofer, Andreas: This Island Earth	Zwehl, Bettina Von: Bettina von Zwehl	Maysles, Albert: A Maysles Scrapbook	Duncan, John: Bonfires
Horn, Roni: Doubt Box		McPherson, Larry E.: The Cows	Dzama, Marcel: Even the Ghost of the Past
Horn, Roni: Rings of Lispector (Agua Viva)	2007	Mitchell, Joan: Leaving America: New York to Paris 1958–1964	Enwezor, Okwui: Archive Fever: Uses of the Document in Contemporary Art
International Center of Photography: Ecotopia	Alijs, Francis: The Politics of Rehearsal	Mitchell, Joan: Works on Paper 1956–1992	Flavin, Dan: The 1964 Green Gallery Exhibition
International Center of Photography: Unknown Weegee	Arp, Hans / Jean: Poupées	Mocafico, Guido: Serpens	Frank, Robert: Paris
Joseph, Marc: New and Used	Baertling, Olle: A Modern Classic (Agua Viva)	Moderna Museet: Karin Mamma Andersson	Frank, Robert: Peru
Kasher, Steven: Least Wanted: A Century of American Mugshots	Bailey, David: Pictures that Mark can do	Nickerson, Jackie: Faith	Frank, Robert: Pull My Daisy
Kim, Atta: ON-AIR	Bajac, Quentin, and Chéroux, Clément: Collection Photographs	Papageorge, Tod: Passing through Eden	Frank, Robert: The Americans
Kirchner, Ernst Ludwig: The Photographic Work	Belin, Valérie: Valérie Belin	Photographische Sammlung / SK Stiftung Kultur: City / Image / Cologne	Friedl, Peter: Playgrounds
Klochko, Deborah: Picturing Eden	Bloom, Barbara: The Collections of Barbara Bloom	Polidori, Robert: After the Flood	Genzken, Isa: Ground Zero
Lagerfeld, Karl: Room Service	Brohm, Joachim: Ruhr	Price, Ken: Sculptures and Drawings	Horn, Roni: Bird
Leiter, Saul: Early Color	Broomberg, Adam, and Chanarin, Oliver: Fig.	Probst, Barbara: Exposures	International Center of Photography: America and the Tintype
Leong, Sze Tsung: History Images	Brush, Daniel: Thirty Years' Work	Rautert, Timm: When we don't see you, you don't see us either	International Center of Photography: Bill Wood's Business
Ludwigson, Håkan: Taken Out of Context	Burtynsky, Edward: Quarries	Reinartz, Dirk: New York 1974	International Center of Photography: Heavy Light: Recent Photography and Video from Japan
Marden, Brice: Paintings on Marble	Callahan, Harry: Eleanor	Rhoades, Jason: Black Pussy	Iturbide, Graciela: The Hasselblad Award 2008
McCarthy, Paul: Head Shop / Shop Head	Capa, Robert: This is War!	Richardson, Clare: Beyond the Forest	Jeppesen, Adam: Wake
McPherson, Larry: Beirut City Center	Colacello, Bob: Out	Roberts, Michael: Shot in Sicily	John Kobal Foundation: Glamour of the Gods
Michals, Duane: Foto Follies: How Photography Lost Its Virginity on the Way to the Bank	Davidson, Bruce: Circus	Ross, Judith Joy: Eyes Wide Open	Kikai, Hiroh: Asakusa Portraits
Mocafico, Guido: Medusa	Cities / Städte	Schaller, Matthias: The Mill	Korda, Alberto: A Revolutionary Lens
Moholy-Nagy, László: Color in Transparency	diCorcia, Philip-Lorca: Philip-Lorca diCorcia	Schmidt, Joachim: Photoworks 1982–2007	Kuitca, Guillermo: Plates No. 01–24
Morath, Inge: The Road to Reno	diCorcia, Philip-Lorca: Thousand	Serra, Richard: Rolled and Forged	Lagerfeld, Karl: Abstract Architecture
Morris, Christopher: My America	Dine, Jim: L'Odyssée de Jim Dine	Sheikh, Fazal: Ladli	Lagerfeld, Karl: Metamorphoses of an American
Nádas, Péter: Own Death	Dufour, Diane, and Toubiana, Serge: The Image to Come	Sidibé, Malick: Chemises	Lagerfeld, Karl: You can leave your hat on
Odermatt, Arnold: On Duty	Earhart, Amella: Image and Icon	Simon, Taryn: An American Index of the Hidden and Unfamiliar	Lebeck, Robert: Tokyo / Moscow / Leopoldville
Ohara, Ken: Extended Portrait Studies	Eskildsen, Ute: The Roma Journeys	Singh, Dayanita: Sent a Letter	Leiter, Saul: Saul Leiter
Peter, Carolyn: A Letter from Japan: The Photographs of John Swope	Eskildsen, Ute: Rockers Island. Olbricht Collection	Smith, Bridget: Society	Leonard, Zoe: Photographs
Polidori, Robert: Havana	Eskildsen, Ute: The Stamp of Fantasy	Soth, Alec: Dog Days Bogotá	Meiselas, Susan: In History
Quinn, Marc: Fourth Plinth	Ethridge, Roe: Rockaway, NY	Starling, Simon: Nachbau / Reconstruction	Metzker, Ray K.: Light Lines
	Fondation Cartier pour l'art contemporain: Rock 'n' Roll 39–59	Strand, Paul: Toward a Deeper Understanding	Mocafico, Guido: Movement
		Taro, Gerda: Gerda Taro	
		Tierney, Gearon: Daddy, where are you?	

2009			
Aldridge, Miles: Pictures for Photographs	Bacon, Francis: A Terrible Beauty	Bacon, Francis: New Studies: Centenary Essays	Bailey, David: 8 Minutes
Bacon, Francis: There I Was	Bailey, David: Eye	Bakkom, Matthew: New York City Museum of Complaint	Bailey, David: Eye
Banier, François-Marie: Beckett Chaleurs	Banier, François-Marie: I Missed You	Bourgeois, Louise: Nothing to Remember	Brohm, Joachim: Ohio
Burger-Utzer, Brigitta, and Stefan, Grissemann: Frank Films: The Film and Video Work of Robert Frank	Burgoyne, Louise: Nothing to Remember	Burger-Utzer, Brigitta, and Stefan, Grissemann: Frank Films: The Film and Video Work of Robert Frank	Burtynsky, Edward: Oil
Clarke, Brian: Christophe	Clarke, Brian: Work	Cornell, Lauren: Younger than Jesus	D'Agati, Mauro: Palermo Unsung
d'Orgeval, Martin: Touched by Fire	Demand, Thomas: Nationalgalerie	Dewitz, Bodo von: Politische Bilder	Diepois, Aline, and Gizolme, Thomas: Dust Book

Dine, Jim: Boy in the World (a memoir)	Dine, Jim: Old Me, Now. Self-portrait drawings 2008–2009	Eggleston, William: Paris	Epstein, Mitch: American Power
Eskildsen, Ute: Clare Strand	Frank, Robert: Father Photographer	Goldberg, Jim: Open See	Goodwin, Dryden: Cast
Graham, Paul: a shimmer of possibility	Graham, Paul: Paul Graham	Hack, Jefferson: Another Fashion Book	Hare, Chauncey: Protest Photographs
Horn, Roni: Roni Horn aka Roni Horn	Horn, Roni: Vatnasafn / Library of Water	International Center of Photography: Dress Codes	Iturbide, Graciela: Asor
Ketter, Clay: Clay Ketter	Klemm, Eric: Silent Warriors	Kuhn, Mona: Native	Lacombe, Brigitte: anima I persona
Laita, Mark: Created Equal	Lassnig, Maria: The Pen is the Sister of the Brush	Luchford, Glen: Glen Luchford	Marty, Urs: Urs Marty
McKenna, Kristine: The Ferus Gallery	Morath, Inge: Iran	Müller, Frank-Heinrich: EAST. Zu Protokoll / For the Record	Nixon, Nicholas: Live, Love, Look, Last
Pfeiffer, Walter: In Love with Beauty	Ray, Man: Trees + Flowers – Insects Animals	Reed, Lou: Romanticism	Rosenheim, Jeff: Walker Evans and the Picture Postcard
Roversi, Paolo: Studio	Ruch, Hans-Jörg: Historic Houses in the Engadin	Ruetz, Michael: Spring of Discontent	Ruscha, Edward: Catalogue Raisonné of the Paintings, vol. 4
Salvesen, Britt: New Topographics	Sandback, Fred: Fred Sandback	Schorr, Collier: There I Was	Schuh, Gotthard: A Kind of Infatuation
Smoliansky, Gunnar: One Picture at a Time	Stahel, Urs: Darkside II	Steidl, Gerhard: I am Drinking Stars! History of a Champagne	Teller, Juergen: Election Day
Teller, Juergen: Marc Jacobs Advertising 1998–2009	Turbeville, Deborah: Past Imperfect	Vollmer, Jürgen: On Filmsets and Other Locations	Warwick, John: The Floating World. Ukiyo-e
Wylie, Donovan: Maze			
2010			
Adams, Robert: Gone?	Adams, Robert: Tree Line. Hasselblad Award 2009	Alijs, Francis: Sign Painting Project	Bailey, David: Flowers, Skulls, Goodbyes

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Born in 1950 in Göttingen, Germany, Gerhard Steidl founded his publishing house and screen-printing workshop for graphic art and posters in 1968. Today Steidl publishes the largest worldwide program of contemporary photobooks and an ambitious German literature list. He furthermore conceives and curates international exhibitions. In 2020 Steidl became the first non-photographer to receive the Outstanding Contribution to Photography prize at the Sony World Photography Awards, and was awarded the Gutenberg Prize by the International Gutenberg Society in Mainz. In 2021 he received the Grand Cross of Merit of Lower Saxony, and the publishing house received the Deutscher Verlagspreis (German Publishers Award). Steidl is the initiator and founding director of Kunsthaus Göttingen, which opened in June 2021, and curator of the documenta fifteen partner project “printing futures.

Steidl Book Culture, 2006–2020 comprises all the visual books printed and published by Steidl over a key 15-year period—around 1,000 titles in total. This unprecedented collection, including many books otherwise out of print, is a rare opportunity to possess a piece of recent bookmaking history, and features works by some of the most renowned practitioners of the medium, including Robert Adams, Lewis Baltz, Bruce Davidson, Robert Frank, Nan Goldin, Karl Lagerfeld, Dayanita Singh, Joel Sternfeld and Juergen Teller, and seminal visual artists such as Jim Dine, Roni Horn and Ed Ruscha.

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I see myself as a student and the photographers are my professors. Gerhard Steidl

Gerhard Steidl (ed.)
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Steidl books, 2021–2022

2021

Akademie der Künste:
Montage oder Fake News?

Alexejew, Manuela: It’s not
about the money

Beuys, Joseph:
Beuys Laughing

Brüchmann, Peter:
Beatles 1966

Clarke, Daniel: Long Island

Claxton, Dana: Dana Claxton

Cole, Teju and Sheikh, Fazal:
Human Archipelago

Dine, Jim: A Beautiful Day

Dine, Jim:
Electrolyte in Blue

Dine, Jim: I Print

Dine, Jim: Jim, as I know him

Dine, Jim:
Jim Dine reading

Dine, Jim: Viral Interest

Dürrenmatt, Friedrich:
Wege und Umwege 1

Dürrenmatt, Friedrich:
Wege und Umwege 2

Eggleston, William:
The Outlands

Ehrlich, Richard: The
Arolsen Holocaust Archive

Epstein, Mitch: In India

Epstein, Mitch:
Property Rights

Fellini, Federico: Von
der Zeichnung zum Film

Fosso, Samuel:
AUTOPORTRAIT

Gasser, Martin:
Nach der Natur

Graffenried, Michael von:
Our Town

Graffenried, Michael von:
Swiss Press Yearbook 21

Heiting, Manfred and Lemke,
Kristina: Dr. Paul Wolff &
Alfred Tritzschler

Hoffmann, Felix and
Schöneegg, Kathrin:
Send me an image

Keel, Philipp: Last Summer

Kentridge, William:
Domestic Scenes

Kuhn, Mona: Kings Road

Light, Ken: Course of
the Empire

Ludwig, Mark:
Our Will To Live

Morawetz, Lina and Stumpf,
Sebastian: Nebenan

Onishi, Shigeru:
A Metamathematical
Proposition

Packham, Monte:
Rhyme Time

Peress, Gilles: Whatever
You Say, Say Nothing

Peress, Gilles and Klatell,
Chris: Annals of the North

Rautert, Timm: Timm
Rautert and the Lives of
Photography

Rautert, Timm: Timm
Rautert und die Leben
der Fotografie

Rautert, Timm:
otl aicher / rotis

Rautert, Timm:
Deutsche Geschichten

Sheikh, Fazal:
The Moon is behind us

Staeck, Klaus: Plakate

Steidl: Spring/Summer 2021
catalogue

Steidl: Fall/Winter
2021/2022 catalogue

Sutkus, Antanas: Children

Thormaehlen, Karsten:
Young at Heart

Uslar, Alfons von and
Kunsthau Göttingen:
Das Haus für die Kunst

Venzago, Alberto: Taking
Pictures, Making Pictures

Waltinger, Ty: Climate
Paintings

Weggenmann, Markus:
Ein Bild schreit nach dem
nächsten!

Würthle, Michel: Paris Bar
Press Confidential

Zimmermann, Harf and Dine,
Jim: House of Words

2022

Adams, Robert:
The Plains, from Memory

Adams, Robert and Chuang,
Joshua: Boats, Books, Birds

Bartsch, Werner:
Zeitaufnahmen

Beuys, Joseph:
Four Books in a Box

Beuys, Joseph: Intuition

Comte, Michel: EL & Us

Eggleston, William: Chromes

Epstein, Mitch: Recreation

Epstein, Mitch:
Silver + Chrome

Frazier, LaToya Ruby:
Flint is Family in Three Acts

Gasser, Martin:
D’Après Nature

Heiting, Manfred:
At the Still Point

Hoepker, Thomas
The Way It Was.
Road Trips USA

Horn, Roni: LOG

Horn, Roni:
Remembered Words

Kapoor, Anish:
Architectural Projects

Kunhardt, Dorothy:
Collected Works

Meiselas, Susan: Carnival
Strippers Revisited

Michener, Diana: Bones

Museum Folkwang:
We Want You!

Näder, Hans-Georg:
Futuring Human
Empowerment

Parks, Gordon:
Pittsburgh Grease Plant

Parks, Gordon: Segregation
Story. Expanded Edition

Parks, Gordon: Stokely
Carmichael and Black Power

Samoylova, Anastasia and
Evans, Walker: Floridas

Singh, Dayanita: Book
Building

Singh, Dayanita: Let’s See

Steidl, Gerhard: Steidl Book
Culture, 2006–2020

Steidl: Spring/Summer
2022 – Fall/Winter 2022/23
catalogue

The Tellers: Auguri

Wesely, Michael:
The Camera was Present

Born in 1950 in Göttingen, Germany, Gerhard Steidl founded his publishing house and screen-printing workshop for graphic art and posters in 1968. Today Steidl publishes the largest worldwide program of contemporary photobooks and an ambitious German literature list. He furthermore conceives and curates international exhibitions. In 2020 Steidl became the first non-photographer to receive the Outstanding Contribution to Photography prize at the Sony World Photography Awards, and was awarded the Gutenberg Prize by the International Gutenberg Society in Mainz. In 2021 he received the Grand Cross of Merit of Lower Saxony, and the publishing house received the Deutscher Verlagspreis (German Publishers Award). Steidl is the initiator and founding director of Kunsthau Göttingen, which opened in June 2021, and curator of the documenta fifteen partner project “printing futures.

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Containing over 116 publications, *Steidl Book Culture, 2021–2022* is the appendix to *Steidl Book Culture, 2006–2020*, the set needed to bring your collection of visual Steidl books up to date. Including multi-volume publications and some titles already out of print, *Steidl Book Culture, 2021–2022* presents books by some of today’s leading photographers and artists, among them Roni Horn, William Eggleston, Susan Meiselas, William Kentridge, Gilles Peress and Mitch Epstein.

If you read a book, or a visual book—for me, it is all reading—or if you are in a gallery or a museum, and the curated show was done by an educated person, that educates you visually. That all adds up. Gerhard Steidl



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